

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2328.

SATURDAY, JUNE 8, 1872.

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A RUNDEL SOCIETY.—NOTICE OF THE ANNUAL MEETING.

Members are invited to attend the ANNUAL GENERAL MEETING, which will take place at the ROOMS of the SOCIETY, on TUESDAY, the 18th of June, at 8 o'clock p.m. precisely.

24, Old Bond-street, W., F. W. MAYNARD, Secretary.

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ROYAL ALBERT HALL.—Grand MILITARY CONCERT.—CHANGE OF DATE.

THE GRAND MILITARY CONCERT, in aid of the ROYAL CAMBRIDGE ASYLUM for SOLDIERS' WIDOWS, will take place at the ROYAL ALBERT HALL, at 8 p.m., on MONDAY, June 17, instead of on the 15th of June, as originally settled.

The Royal Highnesses the Prince and Princess of Wales have graciously expressed a wish to attend.

MUSICAL UNION.—JAEHL.—This eminent

PIANIST, recently returned from Moscow, will come expressly for the next MATINEES, JUNE 21 and 28, to commence at a Quarter-past Three. Executants: Hegemann, Wiener, Waeffleghem, Hann, and Lasserre. Quartet in E flat. Piano, &c. Schumann; Quintet in G, Spohr; Duet, B flat, Piano and Violoncello, Mendelssohn; Piano Solo, various. Tickets to be had at the usual places, and at St. James's Hall.—Professor ELLA, Director, 9, Victoria-square.

CRYSTAL PALACE.—NATIONAL MUSIC MEETINGS, JUNE 27th, 30th; JULY 2nd, 4th, and 6th.

NOTICE TO COMPETITORS.

All Competitors in Solo Classes will be required to bring their own Music, as well as copies for the accompanist, at the private hearings and also at the competitions, and must be ready with any piece in the list asked for by the jury. The Competitors will appear in alphabetical order. The names of singers chosen by each jury to compete will be printed in the Programme of the day, with numerals to each. After the competition, the number of the successful Competitor will be exhibited in large type upon the Handel Orchestra. Each Competitor chosen by the jury will have the option of naming a Solo and Duet, subject to approval, to sing at one of the Concerts to take place after each competition. The title of the Solo and Duet must be sent in to the Office of the National Music Meetings as soon after the private hearings as possible.

SOCIETY OF FEMALE ARTISTS.—THE STUDY

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Fifine at the Fair. By Robert Browning.
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—ape of many years and much adventure, grim
And grey with pitying fools who find a joke in him.

After a quaint little sea-foam bubble of a Prologue, the monologue opens with Elvire and her husband, its speaker, at Pornic fair, standing before the tumbling-booth where, with Mimi and Toinette, Fifine, "shedding petticoat, modesty, and such toys," bounces forth, "squalid girl, transformed to gamesome boy." Fifine—eponyma of the piece—in page costume, all pink and impudence,—

—trips
Our way now, brings sunshine upon her spangled hips,
As here she fronts us full, with pose half-frank, half-
fierce!
proclaimed in step, and voice, and look, and bearing.

The Pariah of the North, the European Nautch.

In her tambourine, "to spot the strained and piteous blank of pleading parchment," a franc is dropped. And so, discoursing of Fifine, and of almost all things else, Elvire's husband, with Elvire, strolls down to Pornic beach; thence to the great Druid monument, "construction gaunt and grey"; and thence, in the dark of the night, to the villa door, where first is found—

—Whatever it can be! A letter sure enough,
Pushed betwixt palm and glove! That largess of a
franc!

Perhaps inconsciously,—to better help the blank
O' the nest, her tambourine, and, laying egg, persuade
A family to follow, the nest-egg that I laid
May have contained,—but just to foil suspicious folk,—
Between two silver whites a yellow double yolk!
Oh, threaten no farewell! five minutes shall suffice
To clear the matter up. I go, and in a trice
Return; five minutes past, expect me! If in vain—
Why, slip from flesh and blood, and play the ghost
again!

Such is the action of the piece—simple enough, in all conscience. But the purport of the monologue—its soul and substance—is another matter. The booth, with its strolling players, sets the speaker pondering over the

raison d'être, the self-justification of the wild gipsy life:—

Why is it that when'er a faithful few combine
To cast allegiance off, play truant, nor repine,
Agree to bear the worst, forego the best in store
For us who, left behind, do duty as of yore,
Why is it that, disgraced, they seem to relish life the
more?

—Seem as they said "We know a secret passing praise
Or blame of such as you! Remain! we go our ways
With something you o'erlooked, forgot or chose to sweep
Clean out of door: our pearl picked from your rubbish-
heap.

You care not for your loss, we calculate our gain.
All's right. Are you content? Why, so let things
remain!"

More especially, and to Elvire's half-trouble and half-anger, he falls thinking over Fifine herself,—makes her one of a "vision of fair women," in which she appears with Helen, Cleopatra, and the Saint—is it Saint Marie?—from over the door of Pornic church. What follows is, in effect, a new chapter of 'The Symposium,' of which half is Aristotle and half Lavater. Body and soul are matter and form. Each face is but its soul's mask, half-hiding, half-revealing—

Material meant to yield,—did nature ply her task
As artist should,—precise the features of the soul;
Which, if in any case they found expression, whole
I' the traits, would give a type, undoubtedly display
A novel, true, distinct perfection in its way.

—And, this being so, heart chooses heart, soul
soul, by help of the outside face; and so, too,
the more we know of the soul, the more we
see in the face; and the more we love the soul,
the more will the face grow upon us. So, too—
Somehow every face, no matter how deform,
Evidence, to some one of hearts on earth, that, warm
Beneath the veriest ash, there hides a spark of soul
Which, quickened by love's breath, may yet pervade
the whole

O' the grey, and, free again, be fire!—of worth the
same,
How'er produced, for, great or little, flame is flame.
A mystery, whereof solution is to seek.

—And hence—all which Greek philosophy,
Lavater-tinged, will be wonderfully new and
strange to Mr. Browning's daily growing choir
of lady readers—love is bred. For—

—Each soul, just as weak
Its own way as its fellow,—departure from design
As flagrant in the flesh,—goes striving to combine
With what shall right the wrong, the under or above
The standard: supplement unloveliness by love.
—Ask Plato else!

—And hence, too,—we fear out of 'The Dialogues' again,—comes the grand old theory of the relation between love and that higher art which is in effect philosophy, between the blind instinctive passion for the beautiful, and the quiet, satisfied knowledge of Truth and of Beauty in themselves.

On this are strung yet other theories and fancies. The momentary transient admiration of Fifine is beautifully explained away. The speaker in no sort prefers "this fizgig called Fifine" to his wife:—

So all your sex mistake! Strange that so plain a fact
Should raise such dire debate! Few families were
racked
By torture self-supplied, did nature grant but this—
That women comprehend mental analysis!

—No. As well, because the owner of a Raphael
"overlook, with relish, leaf by leaf, Doré's last
picture book," accuse him of inconstancy. No,
again:—

—Your face fits into just the cleft
O' the heart of me, Elvire, makes right and whole once
more
All that was half itself without you!

Because a man loves one soul, is he to see

no beauty in any other? Surely he may be allowed to see—even to be pleased with—the tale which each face has to tell, and yet be as true to the one as is the sea-shell in its passionate yearning for its pearl which has been let negligently slip away into the wave:—

Never may they desist, those eyes so grey and grave,
From their slow sure supply of the effluent soul within!
And, would you humour me! I dare to ask, unpin
The web of that brown hair! O'erwash o' the sudden,
but

As promptly, too, disclose, on either side, the jut
Of alabaster brow! So part, those rilletts dyed
Deep by the woodland leaf, when down they pour,
each side

O' the rock-top, pushed by Spring!

True, all that the mirror now shows is a tall, thin, pale, deep-eyed woman, pretty once, still loving, and with a certain grace lingering about her. But the lover sees more than this; sees all that he ought to see; all that ought to be there; all that the soul needs to image itself. And nearer still does Mr. Browning get to the Greeks—directly as he differs from them—when he speculates why, for the lover of the tale which the soul has to tell in the face, "one woman's worth such hairy hosts of the other sex and sort." A man, it seems, accepts you as his guide but for his own sake, avails himself of you, pilfers your light and heat and virtue, and bears you but scant thanks. His affection is but a flabby, pulpy emptiness at best,—not unlike the jelly-fish, "globose and opaline all over, save where just the amethysts combine to blue their best, rim-round the sea-flower with a tinge earth's violets never knew." And yet all the beauty of this gem-tipped fringe is but emptiness, after all, blown out big and belly-like by the water:—

The full-blown ingrate, mere recipient of the brine,
That takes all and gives nought, is Man; the feminine
Rillet that, giving all and taking nought in turn,
Goes headlong to her death i' the sea, without concern
For the old inland life, snow-soft and silver-clear,
That's woman—typified from Fifine to Elvire.

Such are, as we have watched them run from the first crush of the clusters, pressed by their own weight, one or two of the many thoughts which tinge this cup of new wine and sparkle in it. But there is far more than we have given or even hinted, and which the reader must seek out for himself. For Mr. Browning's theory of love, and of the relation of truth to beauty, would be in itself as incomplete as were the Symposium and Phædrus without the Theætetus, Politicus, and Sophist. And to the dissertation upon Fifine and her face, with all its history, an expansion of the old question, "What is truth?" is but a necessary appendix. Here the poet becomes less animated, less incisive, and—unless the fault be ours—less distinct. Into his wild vision of St. Mark's Square and of the great carnival of the world we cannot now follow him. But here too, as before, the cardinal ideas are Platonic. Behind the world of sense lies the world of ideas and of truth, towards which the soul must rise by divorcing itself from the pollution of all that is material. And those who have not recognized how Platonic is the ring of a passage such as this—

Let only soul look up, not down, not hate but love,
As truth successively takes shape, one grade above
Its last presentment, tempts as it were truth indeed
Revealed this time; so tempts, till we attain to read
The signs aright, and learn, by failure, truth is forced
To manifest itself through falsehood; whence divorced
By the excepted eye, at the rare season, for

The happy moment, truth instructs us to abhor
The false, and prize the true, obtainable thereby,—
and who have wondered at the metaphor of
the swimmer in the flux of the world, who can
no more escape into the pure air of truth than
can a man lift himself in a basket, should turn
to their Phædo, and read how "that which we
call the earth is only a small hollow, of which
there are many; but the true earth is above,
and is a finer and subtler element, and is full
of precious stones and bright colours, of which
the stones and colours in our earth are but
fragments and reflexions, and the earth itself
is corroded and crusted over, just as the shore
is by the sea. And if, like birds, we could fly
to the surface of the air in the same manner that
fishes come to the top of the sea, then we should
behold the true earth, and the true heaven, and
the true stars. This heavenly earth is of divers
colours, sparkling with jewels brighter than
gold and whiter than any snow, having flowers
and fruits innumerable. And the inhabitants
dwell, some on the shore of the sea of air,
others in 'islets of the blest,' and they hold
converse with the gods, and behold the sun,
moon, and stars as they truly are, and their
other blessedness is of a piece with this." Here Mr. Browning places the home of the soul, here the abode of truth; hence he brings down love. Is it possible that the Master of Balioi and her one Honorary Fellow may have been turning over their Plato in company?

It is fast becoming the fashion to admire Mr. Browning. Every great author creates the taste by which he is appreciated, and the author of 'Paracelsus' and 'Sordello' has got his day at last. None the less it is matter of doubt how far the general public—the public which reads Mr. Browning that it may talk about him—will really appreciate 'Fifine at the Fair.' Had *Fifine* appeared as one of the "Men and Women" whom Mr. Browning handles so "tenderly, as if he loved them"—had she formed a diptych with the golden-haired girl of Pornic, she would have been intelligible enough. But Mr. Browning—it is his fault—has talked her quite away; has thought almost too much about her; has left a thing scarcely more substantial than the mock Helen, whom the mock legend carries to Troy. He becomes, in short—does not the very metre of 'Fifine' show it?—day by day less of the poet and more of the philosopher. As for the philosophy of 'Fifine,' it lies shut up in the epilogue, like the single drop of dew in the Druidical crystal:—

Wherein you may admire one dew-drop roll and wink,
All unaffected by—quite alien to—what sealed
And saved it long ago: though how it got congealed
I shall not give a guess, nor how, by power occult,
The solid surface-shield was outcome and result
Of simple dew at work to save itself amid
The unwatery force around.

To understand the epilogue is the test of the understanding of the poem:—

"Help and get it over! Re-united to his wife
(How draw up the paper lets the parish-people know?)
Lies M. or N., departed from this life,
Day the this or that, month and year the so and so.
What! the way of final flourish? Prose, verse? Try!
A fiction sore, long time he bore, or, what is it to be?
Till God did please to grant him ease. Do end!" quoth I:
"I end with—Love is all and Death is nought!"
quoth She.

Rugged as the verse is, it has yet this charm: it brings us back from *Fifine* and philosophy to the poet himself, and is the key-note and outcome of the whole poem.

The Life and Times of Sixtus the Fifth. By Baron Hübner. From Unpublished Diplomatic Correspondence in the State Archives of the Vatican, Simancas, Venice, Paris, Vienna, and Florence. Translated from the original French, by E. H. Jerneingham. 2 vols. (Longmans & Co.)

EVERY lover of good stories has heard something of the career, though he may be ignorant of the policy, and even of the name, of the Pope whose latest vindication by an able historian is now submitted to English readers by a competent translator. What schoolboy has not laughed over the anecdote of the crafty Cardinal who, discerning in the Pontiff signs of decay that had escaped the notice of ordinary observers, assumed a violent cough, lugubrious aspect, and a big stick (or, as some narrators insist, a pair of crutches), and went hobbling about Rome, a caricature of infirmity and senile weakness? Who needs to be reminded how the hypocrite of this facetious romance first imposed himself on the rival factions as an excellent person to play the part of a stop-gap Pope, and then, after securing his election to the papal throne by mild words and mimetic skill, astounded his dupes by singing the "Te Deum" with a voice that caused the roof of the chapel to shake? The actor of this more than dubious and highly ludicrous piece of history was Sixtus the Fifth, memorable in the annals of Rome for his suppression of the brigands and opposition to the Jesuits, his wary policy towards Philip the Second and the League, his avarice and arrogance, his endeavours to convert Elizabeth of England, and the imperial grandeur of his doings for the improvement of the capital of Christendom. If his fame has not been fortunate in the quality of his historians, it has not endured the neglect of biography. His literary eulogists and enemies have been numerous; and his strange story has engaged the skill of at least three narrators familiar to general readers. Leti told it with flippancy and malice, seasoning his pages with the bold inventions and humorous gossip that are never more acceptable to dullness than when they are cleverly employed to divert the indolent reader from laborious study. Padre Tempesti performed the same task, in a different spirit, and from another point of view; but, though not superior to deception, the monk allowed his partisanship to be too apparent, and through excess of zeal failed to win a favourable judgment for the Pope, whom he extolled for wisdom and piety. Leti's book, which describes Sixtus as a perplexing mixture of buffoonery and despotic insolence, maintained its influence outside Catholic countries until Ranke's learning and sobriety did much to weaken its ill-deserved authority; but "when Ranke wrote his 'History of the Popes of the Sixteenth and Seventeenth Centuries,' the archives of Simancas, which contained the correspondence of the Spanish ambassadors, were not yet thrown open to the literary world." No important work on the Thirteenth Gregory's successor having appeared since the publication of Ranke's 'Popes,' Baron Hübner's labours cannot be deemed superfluous; and, though English opinion will not concur in all the statements and conclusions of an author who maintains that Sixtus "deserved well of the Church and of humanity," and is thankful for the preservation of monastic

orders "in all Catholic countries, where the fault of destroying them has not been committed," it will be universally conceded, in this country, that he takes a statesmanlike view of the Pope's character and achievements, and has produced a comprehensive and vivid picture of Italy in the sixteenth century. If he is Ranke's inferior in historic judgment and insight, he is on some points greatly his superior in information; and whilst he is altogether innocent of Leti's faults, zeal for the object of his admiration seldom betrays him into expressions that remind us of Tempesti's extravagance.

But although we acknowledge the merits of the Baron's performance, and are glad to call attention to the facts he has discovered, it cannot be said that his picture of Sixtus differs materially from the conception of the Pontiff's life and character which judicious inquirers have formed with Ranke's aid. The Baron's revelations affect minor matters rather than the grander features of his subject. He corrects us on points of detail, and sometimes with a vehemence disproportionate to the value of his corrections; but, after all, the Sixtus of his pages, so far as the man's origin, temper, ambition, and weaknesses are concerned, is the same Sixtus whom we have by turns laughed at and respected. It is of no moment whether the Peretis of Montalto were as poor and humble as the Pope's deriders delighted to say they were, or somewhat more prosperous in their unquestionably humble condition than scandalous biographers would have us believe. The student declines to be a master of the ceremonies in the back streets of a dirty village, to draw nice lines of social distinction between cowkeepers and shepherds, gardeners and petty farmers, and to trouble himself to decide whether the young priest, who stirred the world by his eloquence as Frà Felice, and subsequently figured in it as Cardinal Montalto before he ascended to St. Peter's chair, was in boyhood nothing more than Peretti the Pig-driver. Baron Hübner is wanting in proper respect to his hero's greatness and his reader's good taste when he seeks to palliate the lowly origin of the former with dainty words, and, after reluctantly admitting that the future Pope may in his childhood have tended swine, observes apologetically:—

"Pigs, those useful and domestic animals, enjoy great favour in southern countries—are much cared for by people in easy circumstances; and if Piergentile was fortunate enough to possess a few, and entrusted their care to his children, he only imitated his neighbours in this respect; but this does not prove that young Peretti was a shepherd, as Leti and others have said, thus placing his family, against all truth, in the last ranks of the people."

The way in which the historian, after rating the elder Peretti amongst small gardeners and pig-keepers, flushes at the suggestion that he had any personal relations with sheep, reminds us of the promptitude with which Miss Morelena Kenwigs's hairdresser drew the line at coal-heavers. How can such trivialities affect any reader's opinion of the Peretis who, if not of the lowest decent social class, lived on its borders amongst the peasantry of the land to which their Slavonic ancestors had fled from Dalmatia? How can they influence our judgment of the man who, when the utmost has been done to magnify the material good fortune of his family, must take his place amongst ecclesiastics of plebeian extraction who have fought their way from poverty to rank in

spite of adverse circumstances? So, also, with respect to all the principal incidents of Frà Felice's upward course, the historian agrees in the main with authorities from whom he does his utmost to differ. When he believes himself to be producing a new statue, he is merely sweeping the dust from an old one, or, at most, only relieving the ancient structure of a superficial adornment. And now and then he substitutes for a demolished ornament something that is equally artificial and out of place. * If biography perpetrated a fiction in attributing to prudence and political design the privacy with which Cardinal Montalto lived during the reign of Gregory the Thirteenth, who excluded him from high employments, and reduced him as far as possible to obscurity, Baron Hübner is trying his hand at biographic fiction in another direction when he insists that, in submitting to his disgrace and avoiding the Papal court, the Cardinal adopted a saintly behaviour and qualified himself for the highest honour by meekly yielding himself up to martyrdom. Why a cardinal, more than any other prince, should be extolled as a martyr, merely because his sarcastic tongue and indiscreet action put him out of favour with his sovereign, we are unable to say; but that Baron Hübner thus regards the mortification of courtiers who wear red hats is apparent from the passage where he says:—

"Thus, with the exception of the two last years of the reign of Pius the Fifth, Montalto's cardinalship was passed in worries and a forced retreat. Petty persecutions, more difficult to endure than great reverses of fortune, poisoned for many years the life of the future Pope. They must be borne, however, and if not silently—which was more than his strength could stand—at least with that resignation which, while it helps to bear up with the present evil, contrives to maintain the hope of a happier future. *Cardinal Montalto was a martyr before becoming a hero.* He, the former Inquisitor, one of the principal actors, though one little before the public, in the great religious movement of the day, which had monopolized his thoughts, and still filled his soul, now devoted his time to literary studies, to watching workmen, or planting trees."

Remembering what "martyrdom" meant, and what "martyrs" endured in the sixteenth century, readers will agree with us in thinking that the Cardinal Montalto, during his period of persecution, was fortunate to escape with a sentence that required him to live at Rome, read entertaining books, lay out gardens, and divert himself with architectural enterprises, in which he was assisted by so fine an artist as Fontana. Nor does the writer's excellent account of the circumstances under which the conclave raised Montalto to the chiefship of the Church affect our judgment of the pontiff so much as Baron Hübner supposes. To judicious readers, familiar with life and human nature as well as books, the popular story of the Pope's elevation has never been anything more than one of those many stories which are said to be "too good to be true." Scholars never really believed in the cough and crutches of the actor, or in the simplicity and subsequent dismay of his dupes, as things of veritable history. Simpletons doubtless have swallowed the egregious fiction, but to men of affairs and the world the anecdote has never been anything else than a merry tale. Baron Hübner only makes us smile when he exclaims indignantly, "Montalto has been shown up as a hypocrite, a comedian who deceived the world, which, for ridiculous reasons, was supposed to be

very credulous. *Nothing can be more false.*" If so, the most false can convey an essentially truthful report of a position. Untrue, so far as the Cardinal's demeanour before his exaltation is concerned, the fiction represents precisely the motive of his electors, the world's surprise, and the disappointment of rival politicians. It is a fact that the triple crown was placed on Montalto's head by a coalition of factions, no one of which had, on entering the conclave, intended to place it there, and each of which, in voting for him, had selected him merely as a stop-gap Pope, who might reign in formal fashion until it could gain new adherents and the means for accomplishing its policy. It is also certain that the fiction does not exaggerate the surprise which the election occasioned to Catholic Europe. The days of Frà Felice's oratorical triumphs were so far distant,—the harshness of his rule over the convent of the Frari in Venice was so much a thing of the past, and the severity with which he had discharged the functions of an Inquisitor in the same capital was so generally forgotten, that ordinary people could say but little in answer to the question "Who is he?" when it was declared that an obscure Cardinal had become Gregory's successor. The astonishment at Peretti the Pig-driver's exaltation was universal. He shared in it, perhaps felt it more vividly than any curate in Christendom. As for the Romans, they could not have been more surprised had he been suddenly metamorphosed under their eyes from a coughing cripple to a shouting athlete.

The fiction represents also with truth the contrast between the new Pope's vigorous action and the quietude with which the late Cardinal had lived throughout his term of enforced retirement. Rome had just then sore need of a sovereign who could restore discipline in the clerical ranks, inspire the ambassadors of foreign States with respect, and terrify the lawless. During the last years of Gregory the Thirteenth disorder reigned in the capital, and brigands did their will within a day's journey of its walls. Commerce was at a standstill throughout the Papal dominions, where none but robbers flourished. Sixtus's first acts showed that he recognized the worst evils of the time, and had the nerve to correct them by the only means which could work their cure. His first measure was to prohibit the wearing of arms; and before he had been crowned he enforced respect for this necessary edict by hanging on the St. Angelo bridge four young brothers, who had been seized with weapons in their hands. But this was only a first step in a good work. He had been Pope for little more than two years when he complained that, in spite of his vow to exterminate the thieves, he had managed to put out of the way only 7,000 of the 27,000 brigands who infested the Papal territories on the day of his enthronement. And whilst his hangmen and soldiers suppressed the robbers with cord and gun, he did not hesitate to flog unruly friars, or to lay the lash upon the privileged backs of ambassadors' servants. Whilst he maintains that Sixtus's rule was distinguished by justice, Baron Hübner admits that it was "severe and merciless." Those who were thankful for its severity do not seem to have feared that the sovereign's sternness would degenerate into cruelty. That he might accomplish the ends of good government, he declared that he needed

above all things "severity and accumulation of riches." By severity he would restore order and gain the advantages that attend security of person and property. By accumulating wealth he would render himself independent of the sovereigns, and at the same time inspire them with a wholesome fear lest he should use his money to their detriment. Chief of the spirituality though he was, he was content to rule by earthly means. Commerce and manufactures revived in his dominions; and though he hoarded a prodigious amount of wealth, he lavished money on the decoration of his capital. At the same time he could dictate to sovereigns whom a feeble pontiff would have only ventured to conciliate. However much readers may disagree from Baron Hübner's estimate of Sixtus's foreign policy, they will allow that it was the subtle, fearless, ambitious policy of a potentate who delighted to encounter the strong and baffle the powerful.

It was consistent with the more generous qualities of his nature, that whilst he cherished a compassionate contempt for Mary of Scotland, who could only look like a queen, he conceived a strong admiration for Elizabeth of England, whose courage and craft gave her the victory over all her enemies. In working for the triumph of the true faith over the Reformers, he at first hoped to recover England to his spiritual government by the queen's conversion, rather than through her dethronement. And the heretic, in some measure, returned the Pope's admiration. When she was pressed to match herself with Henry of Navarre, she used to reply with a smile, "I know of but one man who is worthy of my hand, and that man is Sixtus the Fifth."

His dream of converting Elizabeth is only one of several illusions in which the Pope persisted to his last breath, and to which his biographer pays adequate attention. Due notice is also taken of the struggle with the Jesuits, which was Sixtus's final display of dauntless spirit. The portraits of the Pontiff's contemporaries—especially those of Philip, Henry the Third of France, and Henry of Navarre—are excellent pieces of historic biography. But the popularity, which we predict for this book, will be due less to its delineations of persons, and descriptions of political positions, than to its pictures of the social life of Italy in the sixteenth century. Here and there, indeed, in this part of Baron Hübner's performance, we come on a statement open to dispute, if not to correction. For instance, where he says, truly, that modern "tourism was born in the seventeenth century, and Englishmen were the first to practise it," and remarks, no less truly, of the travellers of Sixtus the Fifth's Italy, "barring the students, these travellers were therefore of three categories,—the ambitious, the capitalists, and the pilgrims," he is chargeable with overlooking the large number of genuine tourists, *i.e.*, wanderers for mere pleasure's sake, who swelled the ranks of the pilgrims and students. But no praise is too great for the vividness, picturesque arrangement, and realistic minuteness of his panoramic views of the chief Italian cities. To the modest question with which he introduces his sketch of Venice,—*"Can a picture, painted after death, by an artist who had never seen the original, be a true likeness?"*—one is tempted to reply that he has given us the original itself.

The Constitutions of the Britannic Empire
By Sir Edward Creasy, M.A. (Longmans
& Co.)

It would seem that in writing the present volume Sir Edward Creasy has fulfilled a duty long since self-imposed. So early as 1853, when publishing his book on 'The Rise and Progress of the English Constitution,' he had felt "that such a manual ought to comprise notices of the institutions of our Colonies and of India"; and being then unprepared with them, he has in the interval from time to time accumulated materials, which are now utilized and arranged in the book before us. We can almost fancy that we detect such a tone as this explanation might suggest throughout its pages. It reads to us like a duty book. The facts are there: the fact of what the British dominions actually comprise; the fact that Great Britain forms comparatively but a small portion of them; the facts—rather delicately told—of how we became possessed of these dominions; and the fact, principally insisted on, that the Constitutions of the British Empire differ very materially from the Constitution of Britain. But, beyond these facts and the necessary recital of the constitutional differences, the book is singularly void of interest, wanting in such suggestions and reflections as a clever author would be almost sure to make who took to his subject *con amore*. Sir Edward Creasy draws largely on the 'Statesman's Year-Book,' the 'Colonial Office List,' and the works of some well-known writers on Constitutional Law, for the statements and opinions that he advances, and he is ever accurate and careful; but he draws far too little on his own ability and wide experience for the collocation and comparison of these opinions and statements, and for the deduction of useful generalisations from them. It is doubtless true, as he says in effect, that, seeing that almost every educated Englishman has it now in his power to materially affect the interests of the colonies of Great Britain, he should qualify himself for this imperial privilege by acquiring some knowledge of them; and for this very reason we could have wished that he himself had more completely smoothed the way. But in the volume before us we find materials for another to work up rather than a finished production,—the way pointed out rather than the obstacles removed.

It is for these reasons that we are unable to bestow our unqualified approval upon an otherwise highly useful work, and that it impresses us in the manner we have described. Sir Edward Creasy has not, in our opinion, done himself justice in too completely sinking his individuality. Every now and then, when we hope we are on the point of benefiting by his own judgment of the subjects he lays before us, we are put off by some such expression as—"It is no part of my duty to"—or, "This is not the place to"—discuss such matters, and are thrown back on our own resources, to digest as best we can the various and considerable mass of information supplied. We regret this total withdrawal of self, and are unable to ascribe it to any other cause than that which we have suggested. It is just possible, perhaps, as Sir Edward Creasy has named his other work, "of which this is in some respects a supplement," a 'Manual,' that he designs that the present should be

considered in a similar light. So viewed, however, it is even more defective than when regarded in its proper light of an historical constitutional treatise; and we are therefore inclined to summarily reject this theory altogether. A Manual of the Constitutions of the Britannic Empire should be a very different work from the present,—nor is the present so named: we regard it as the fruits of a self-imposed duty conscientiously performed—as a work more faithfully than brilliantly executed.

The matter of the book is sufficiently expressed by its title. "The Parliament of Great Britain," as was said by Burke, "sits at the head of her extensive empire in two capacities: one is the local legislature of this island, providing for all things at home immediately, and by no other instrument than the executive power; the other, and I think her nobler capacity, is what I call her Imperial character, in which, as from the throne of Heaven, she superintends all the several inferior Legislatures, and guides and controls them all without annihilating any." It is to the explanation and development of the fact thus grandly expressed that the volume is devoted. We are shown how various are the Constitutions of the colonies and dependencies over which we preside, and how widely they differ in many respects from our own. The lesson to be learnt from this is certainly toleration and the absence of overweening confidence in our own political perfections; and we will do Sir Edward Creasy the justice to say that on more than one occasion he has pointed the moral in this direction. We only regret that he has not been more free to point the moral for us throughout, as, had he been so, the present work might not only have been eminently useful to the student, but also of vast advantage to the general reader.

Machberoth Ithiel. By Yehudah ben Shelomo Alkharizi. Edited from the Manuscript in the Bodleian Library, by Thomas Chenery, M.A. (Williams & Norgate.)

ARABS have always prided themselves upon possessing one of the most copious languages in the world. Before the rise of el Islam, indeed, they had little else to be proud of, for their early history is almost exclusively confined to the wars and petty feuds of individual tribes. Even these records were only preserved in the verses of the Râwis or Rhapsodists, which were often not committed to writing until ages after the events which they described. When the mission of Mohammed had banded the rude nomade tribes into a great and powerful nation, such records of their desert ancestors were eagerly collected and studied by the Muslim chiefs, and the greatest care and ingenuity were expended upon their interpretation and elucidation. The fact, too, that Mohammed alleged its miraculous eloquence and purity of style, in proof of the divine inspiration of the Koran, naturally gave a fresh impulse to philological studies, which thus became the most important instrument, both of historical and theological criticism. This extensive cultivation of Arabic *quâ* language, gave rise to a class of compositions which have no exact parallel in the literature of any other nation, and in which the sole aim of the writer is to exhibit the power and resources of the language, without any regard to narrative interest or originality of thought. The Mac-

mât (or Séances) of Harîrî, which the labours of the eminent orientalist, Silvestre de Sacy first rendered accessible to European students, are the most celebrated and complete specimens of this kind of composition; and have been for upwards of seven centuries looked upon as models of pure Arabic style and elegant diction.

Harîrî has had numerous imitators in various languages besides his own, and, amongst others, in Hebrew. De Sacy, in his Preface to Harîrî, mentions such a composition, called 'Tachkemonî,' by a learned Rabbi named Alkharizi, and also gives a specimen page of a translation of Harîrî's work by the same hand. This translation (which was made about 1210 A.D.) is now for the first time published as a whole; and it would have been impossible to find any one more capable of doing it justice than the present editor. Prof. Chenery is not only known as a profound Hebrew and Arabic scholar, but he has already devoted many years to the study of Harîrî's work, and has produced an English version of it, which, for accuracy and research, is one of the most remarkable examples of Oriental scholarship which England has produced. In the book before us, while adhering with scrupulous accuracy to the text of his manuscript, the editor has removed certain clerical errors, and has brought his intimate acquaintance with the original to bear upon the Hebrew translation in such a manner as to clear up the obscure passages without overstepping the line which separates intelligent criticism from too free conjectural emendation.

Of the merits of the translation itself we cannot speak with such unqualified admiration. As a curiosity of literature, it will be undoubtedly acceptable to Hebrew scholars, and as an ingenious literary exercise it is decidedly meritorious. But it is, at the same time, unsatisfactory. The Jewish translator has entered upon his task in a spirit of hostile rivalry rather than of ingenuous emulation, and he attempts to show that the Hebrew language can excel, or at least compete with, the Arabic, even on its own ground. This attempt is, as might be expected, a failure; and it must be confessed that the "Holy Tongue" comes off second best in the encounter. Prof. Chenery himself takes a very just estimate of the work:—

"The contest was not a fair one. The Hebrew language cannot rival the Arabic on the latter's own domain. That high-flown metaphorical diction, which has become so associated with Arabic composition that it does not offend even European scholars, educated to a more severe taste, surprises rather than gratifies, when it is attempted in the language of the Bible."

The Hebrew version is also unsatisfactory in another point; for, as the editor points out,—

"The Makamat are full of allusions to the history of the Arabs, their legends and proverbs. These disappear, and no equivalent is substituted. Even where the Bible would afford an incident to enrich the composition, it is neglected."

The editor has prefixed to the text a short dissertation in Hebrew, in which he has successfully imitated the diction and style of Alkharizi. In his English Preface Prof. Chenery promises us, at a future time, an essay on Alkharizi's place in literature, on the rise and development of Hebrew poetry, and its relation to the Arabic, together with various

other subjects connected with the present work. We shall look forward to the publication of this volume with great interest.

Histoire du XIX^e Siècle (Directoire): Origine des Bonaparte. Par J. Michelet. (Paris, Germer-Baillière.)

If there still remain undoubting believers in the Napoleonic legend, worshippers of the "little hat," and of him who "loved his country so well," we advise them to peruse the eloquent work of the great French historian; and if their faith remains unshaken there can be no hope of enlightening them. The works written *de parti pris*, from the spurious 'Mémorial de Sainte-Hélène' of Las Cases and enthusiastic chronicles of Thibeaudeau and Sieyès to M. Thiers's 'History of the Consulate and Empire,' have been refuted by writers whose opposition is supported by facts of undeniable authenticity; documents which had been left untouched for years have been put together; and the real, the genuine story of the first Empire is at last being made known. MM. Erckmann-Chatrian's novels have perhaps done most, of any books we are acquainted with, to destroy the Bonapartist legend. M. Lanfrey has written his 'History of Napoleon'; and now M. Michelet adduces facts which complete, as it were, M. Lanfrey's work. But M. Michelet's volume dwells solely on the early days of Napoleon. The memorable events of the extraordinary period between 1793 and the 18th of Brumaire had been told well enough before, but, unless we be much mistaken, the links between Bonaparte's accession to power and the expiring revolution were not till now sufficiently extricated from the confusion which so long surrounded the history of that epoch—the origin of Bonaparte's success was anything but clearly defined. There is nothing very extraordinary in the fact that an assembly, the influence of which was daily sinking, and which was indebted to a soldier for its safety, should have become the slave of its military benefactor. But how public opinion came to support his sway without an attempt at resistance is another question, and this M. Michelet undertakes to explain.

According to M. Michelet, the dawning theories of Socialism affrighted the *bourgeoisie*, and threw them in the arms of a man regarded by them as a protection against revolutionary excesses. Babeuf and Saint-Simon were the precursors of Bonaparte; and popular reaction against Socialism hurried the country into the terrible career which terminated at Waterloo. Yet Saint-Simon's theories were innocent enough when we compare them with more modern phases of Socialism; so also were Babeuf's ideas; and they were put forward with a moderation which is really astonishing when one considers the turmoil of unruly passions and revolutionary violence that still prevailed after Thermidor. Babeuf was regarded as a monster, although he opposed the Jacobins; yet he was a *modéré* by the side of modern theorists, and retrograde if compared with Proudhon. However, M. Michelet clearly shows that, moderate as Saint-Simon and Babeuf were, their crusade was attended with a recoil on the part of the people, who thought they saw a return to the Red Terror behind the theories of the two Socialists.

The historian devotes a score of chapters

to the state of French society in 1794. Paris was a strange sight at that time. The gates of prisons had been thrown open; and thousands of prisoners who had expected to mount the scaffold crowded the streets of the transformed city. It became the fashion to give balls; death had brooded over France for fifteen months, and, to quote M. Michelet's happy expression, there was an "exuberant tendency to live." In no year were ever recorded so many marriages as in 1794; aristocrats mingled with *bourgeois*, everybody shook hands, people congratulated one another, and were happy. The provinces rushed to Paris; schools were opened; artistic exhibitions were inaugurated; and the greatest men of the day, Lagrange, Laplace, Lamarck, became the professors of public schools. M. Michelet describes this remarkable period with singular power; and then comes what he calls the "reaction of pity," which was soon to produce as bloody results as the reign of terror. The funds of the State were gone; a mass of spurious *assignats* had been circulated; and the tradesmen, being no longer compelled to sell their wares under cost price, closed their shops. The peasants refused to bring wheat to Paris; a famine was imminent; the *émigrés* returned and plotted; La Vendée was in arms; symptoms of reaction were already appearing in the South of France, and the "White Terror" was insensibly coming on. M. Michelet relates the horrible massacres at Lyons, Marseilles, and most southern towns, the last insurrection of Paris in Prairial (May, 1795), the invasion of the Assembly, the death of Ferraud, the deputy, and the end of the last montagnards, Romme, Soubrany, Duquesnoy, Goujon, Bourbotte and Duroy, who perished by order of the Convention a few days after the insurrection of Prairial. After this, we have Hoche's pacification of La Vendée, the intrigues of the Chouans, the atrocities of one of the bloodiest civil wars ever recorded; the attempt at Quiberon, the victory of the Republican armies, and the rapid progress of Royalist reaction in the provinces, followed by the partial re-election of the Convention. M. Michelet pronounces an eloquent panegyric on General Hoche, and does so, no doubt, by way of contrast with the other antagonistic figure which is about to make its appearance. The comparison between General Hoche and Napoleon is not precisely flattering to the latter. Hoche was systematically kept away from Paris; and after being imprisoned by Robespierre, he was ill-used by Robespierre's successors. He accepted without a murmur and accomplished the ugliest missions, such as the pacification of La Vendée. The historians of the French Revolution have not shown as clearly as does M. Michelet the conciliatory spirit with which Hoche conducted this pitiless war *à outrance*; he even attempted, after Quiberon, to save De Sombreuil, the captured chief of the Chouans, at the risk of incurring the censure of the Convention, a censure which was almost equivalent to a death-warrant; and who can tell what would have happened had Hoche been in Paris in Vendémiaire, to protect the Convention and check Barras, who favoured Bonaparte "because he bore a striking resemblance to Marat"? This strange resemblance between Napoleon and the famous Marat is historically true. Several historians were so impressed at this

similarity of face and figure, that they traced back Marat's and Bonaparte's origins to the same source. Marat's father was a native of Majorca; and there is sufficient ground to believe that the Bonapartes came originally from the same island.

We now come to the capital point of the book—the appearance of Napoleon. The Convention was once more in serious peril; and the Royalist faction, with its head-quarters at the section Lepelletier, even threatened to invade the Legislative Assembly. At the recommendation of Barras, the command of the troops was entrusted to an obscure officer, with a strange name, and a still stranger physique. Thanks to the timidity of the rioters, the insurrection was crushed in its bud, and Paris learned on the following day that society had been saved by a Corsican, spare in figure, dark in complexion, wily and insinuating in manner, whose name was Buonaparte, and whose reputation was null. The grateful Convention appointed him Governor of Paris. Public opinion fired up at the unknown man's feat; the *salons* wanted to see him; his name was in every mouth. He became the lion of the day, and rose to be a power with a rapidity which appaled even his protectors. M. Michelet has prepared the reader for Napoleon's appearance with infinite ability and dramatic power; and it is impossible not to feel moved at the strangeness of this sudden and unexpected turn in the fluctuations of French politics. Who was this ambitious and enigmatic stranger who thus came to the front, unknown as a soldier and a politician? A wily, affable, modest, and sleek man of the world, who was a great favourite with the ladies of Madame Tallien's circle, because he used to tell them their fortunes. "His face," observes the historian, "was that of a comedian, and his form unshapely. I know but two faithful portraits of Napoleon. One is a small bust of Houdon's, wild, obscure, and gloomy, which appears a sinister enigma. The other is a full-sized picture. It is the work of David, who, it is said, took two years to finish it, and showed himself honest, courageous, thinking only of the truth; so much so indeed, that the engraver dared not follow him in certain details, where truth contradicted tradition. David made him such as he was always, without eyelashes and eyebrows; his hair was thin, of an uncertain auburn, which, in his youth, appeared black from excessive use of pomatum. The eyes were grey, like a pane of glass where nothing can be seen. In short, a complete and obscure impersonality which seems phantasmagorical. . . . On the contrary, his mother, Madame Lætitia, in her Italian portraits, is a grand beauty. She is indefinitely mysterious and tragic. The mouth is contemptuous, hateful, full of the bitter honey which is only to be found in Corsica. Her black and glaring eyes are, nevertheless, enigmatic. If they look, it is internally at their dream or passion. This gives her the weird air of a fortune-teller, or of a Moorish sibyl, descended from the Carthaginians or Saracens." This strange portrait is remarkably accurate and nervous; and, in some respects, we prefer it to M. Lanfrey's more elaborate, but far less powerful description.

Napoleon was born in a crisis; on the eve of her confinement his mother was well nigh drowned; whence the irritability and nervousness which distinguished him from his brothers.

His school-days were characteristic. He acquired the favour of his masters and the abhorrence of his comrades; he was a mixture of sentimentality and positivism. At fifteen he wanted to kill himself, after reading Rousseau's 'Confessions,' but changed his mind and betrayed an extraordinary *désir de parvenir*. On leaving the school of Brienne, he showed a wonderful knowledge of the world, was, at the outset of the Revolution, at turns a Royalist and a Red Republican, and became at length a Jacobin when the Jacobins were victorious; was a "Robespierist" under Robespierre, and proved his sincerity by fighting his former friends at the siege of Lyons; changed again, and was a partisan of Marat at Toulon, served under young Robespierre in Italy, returned to his old faith, and finally ostracised his former friends after Thermidor. Thus he reached the rank of general and became the arbitrator of the destinies of France.

It is to be hoped that M. Michelet will be enabled to continue the work which he has commenced. His documentary evidence is scrupulously accurate, and we observe in this book such qualities as are not ordinarily to be found in other histories; and M. Michelet's describes the manners and habits of past times as well as the historical facts. His short, jerky style is, doubtless, rather puzzling to a foreigner, but cannot fail to be thoroughly appreciated for its vigour and precision by those who are familiar with his works.

NOVELS OF THE WEEK.

Hermann Agha: an Eastern Narrative. By W. Gifford Palgrave. 2 vols. (H. S. King & Co.)

Mabel Heron. By Edward Peacock. 3 vols. (Chapman & Hall.)

My Cousin Maurice. 3 vols. (Low & Co.)

Glitter and Gold. By Horace Field. (Longmans & Co.)

Ekkehard: a Tale of the Tenth Century. By Joseph Victor Scheffel. Translated from the German, by Sofie Delffs. 2 vols. (Leipzig, Tauchnitz; London, Low & Co.)

MR. PALGRAVE tries to persuade us that he found, in the Mohammed Aboo-Dahab Mosque, at Cairo, an Arab MS. containing this narrative; and he is likely to succeed in making many accept his tale as true, for there is a great air of reality about these volumes. Mr. Palgrave may well have picked up such ideas as we find expressed here when he was at Cairo, where the spirit of the Thousand and One Nights still lingers. The narrative is so very Arabian, and so very Oriental, that we feel a share of Arab scepticism, when we reflect that Mr. Palgrave's varied experience and intimate acquaintance with the empire of Turkey has given him a personal knowledge of all the places and populations referred to. Mr. Palgrave affirms that his work is not a fiction, but a true story; not a romance, but a narrative. Be it so; the novel is a mosaic of experiences among Turks, Koords, Arabs, and many others in Stamboul, Anatolia, Irak, and Egypt; and, as we said some weeks ago, it is rumoured that there is an autobiographical element in 'Hermann Agha.'

Mr. Palgrave says he has endeavoured to lay before Western eyes a page, one page only, from the great volume of Eastern life, instead

of the conventional imitations. If, in attempting to transfer an Eastern picture to a Western canvas, there has been a necessary liberty of phrase, it appears natural in this case, for the hero is a European.

At the outset of the volume, Hermann Agha is introduced to us as a young lad, a native of Transylvania, who is, in a raid, carried off to Turkey; he is sold as a white slave, and, becoming a Mussulman, rises rapidly. All this portion of the book is merely introductory to a love tale, quite Oriental, and sufficiently sensational. Still it presents us with a picture of olden Turkey, with its slave element, and affords a lively idea of what that Turkey was, so remote from the Turkey of the present, where every effort is making to destroy slave-institutions. No attempt is made to give us the philosophy of this history; but the very description of the Pasha of Bagdad gathering together in Stamboul a crowd of motley retainers to be his dependents and instruments is in itself a lesson. We see the scope there was for energy under the old system, and how the most adventurous spirits of a large part of the world were prompted to exert themselves in the service of the Porte; but we see too the want of moral cohesion, and how licence was fostered, only to be repressed by the astute and unscrupulous vengeance of the Central Government. It does not appear wonderful that such a society, generating abuses at every turn, should have been so near extinction, that even lately Turkey was spoken of as "the sick man"; but the most remarkable point in the history of Modern Turkey is the inherent vitality of the Ottoman race, which is enabling it to rally, and to enter on a career of reform absolutely opposed to a long-established system.

What Turkish political life was in the last century, what it was during much of this, and what some would wish it still to be, is distinctly shown here. The assassination of the great and absolute Viceroy of Bagdad in his own palace, illustrates the uncertainty of existence which affected even the highest in the land, and it stands strongly in contrast with the situation of the Pasha of to-day, whose life is assured, and who, until lately, in the abolition of the penalty of death, profited by a practical immunity from punishment.

Mr. Palgrave does not frighten his readers with such reflections. He, indeed, affirms his book has a moral, but one for which, probably, the inspirations of the love philosophers of the East are accountable, as their love has its own philosophy. The greater part of these volumes is occupied, as we have said, with what is no more nor less than a love tale, which, interspersed as it is with verses, might be translated into Arabic, Turkish, or Persian, and accepted as a re-translation. We shall not be surprised to find 'Hermann Agha' published at Stamboul or Cairo as a favourite book, and treated as of the type of Antarah and Ghareeb, Jameel and Botheyna, or Mejnoon and Leyla, to whom the author is fond of referring. The Agha, while yet a slave retainer, has a romantic encounter with an Arab lady at Diarbekr, and both form an attachment at first sight. This, perhaps, will not appear so unaccountable, as the lady is betrothed to a cousin, a Bedouin Ameer, for whom she has a dislike. The Agha undertakes the task of her liberation, and a career of long adventure is brought to a

melancholy termination by a night-attack on the encampment of the Ameer, in which the lady makes her escape, but is separated from her lover. He some years after recites this narrative, and bewails his bereavement, but we have a suspicion that we have not heard the end of the tale, or had all the MS., if, indeed, another MS. cannot be found in the mosques of Cairo. We see an Eastern story by Mr. Palgrave advertised, called 'Life and Love.'

We believe the new story is likely to be looked into by many whose interest has been excited by 'Hermann Agha,' and who will be by no means satisfied with the small store of comfort now left to them. At all events, what we have, reads like a tale of life, with all its incidents: the young will take to it for its love portions, the older for its descriptions, some in this day for its Arab philosophy. Mr. Palgrave, having penetrated into Central Arabia, now wishes to enable us to penetrate with him into inner Eastern life.

When we say, in phrase not yet obsolete, that 'Mabel Heron' is the work of a scholar and a gentleman, we have given it the highest praise in our vocabulary. We would imply, in the first place, that there is nothing vulgar in the book; amid an immense diversity of characters, representing all varieties of social status, the author's instinct directs him to the exemplification of real refinement, as distinguished from the snobbishness of "high" life and "low" alike. Rough Dick Foster and ungrammatical Fanny are, in this respect, well contrasted with "Farmer" Fulbeck (an apt Lincolnshire name) and "Parson" Chesham, the former with his querulous hankering after lost social position, the latter with his loud-tongued assumption, covering a consciousness of personal demerit. Our author is one who knows "Hodge" too well to subscribe to the prevailing cant which would make personal refinement an appanage of flesh-meat and unlimited beer. Yet that he can sympathize with the hardships as well as the virtues of the poor, the episode of the poor girl "crushed in the thrashing-machine to save Farmer Coates a shilling," will sufficiently indicate. In the next place, we are glad to recognize in this book a decent respect for the Queen's English, nay, even the esoteric virtues of a regard for aesthetics and antiquities, as well as an ear for old ballads,—the latter well defined as "history without perspective." Let us add, with all gratitude, that our author exhibits an acquaintance with geography. Lincolnshire, Norfolk, and the Borders preserve their local characteristics. Windlingham, that oasis of trees and "pightles," comes home to us as a true type of East Anglia. Nor is the handling of local speech inferior to that of local colouring, while the popular turn of thought is exhibited from many points of view. Distinctness of conception, indeed, permeates the whole book. A good deal of dramatic power is involved in the simultaneous production of idiosyncrasies so opposite as those of the poetic Mabel (Queen Mab in virtue of her clear snpremacy), Welburn, the *dilettante*, loose-jointed barrister, —poor earthy Squire Fulbeck, —spiritual David Stotherd, the carpenter, —well-furnished, prosaic Macdougall, an Oxford plodder, with his soul in the pigeon-holes of the period, —buccaneering John Heron, —Pelmer, successful as a trader, because he is something more, —and Fulbeck's Gyas and Cloanthus, Hazzle

and Slight, Timothy and Benjamin. This sketchy recapitulation will show the background of mediocrity, from which such portraits as those of David and Mabel stand out. But we may let the heroine and her friend speak for themselves. Mabel, left a *quasi*-orphan by the desertion of her father and the treachery practised on her mother, is brought up conventionally by a prosaic but affectionate aunt. Urged by the death of a dear friend from the reticence which "prompts her not to talk out of season of things she loves," her artless perplexity unburdens its grief to the carpenter, the only thoroughly sympathetic friend of her inquiring childhood:—

"'I'm very unhappy,' says Mabel, 'when I think about some things I've heard about God.'—'What is it, my little lady?' replies wise old Stotherd. 'The Scripture says, "The fool hath said in his heart, there is no God." If it had to be written now, it would go on to tell us, in words some folks wouldn't like to listen to, what a still bigger fool than the first poor fellow said.'"

Contrast with this specimen of natural religion the utterance of young Oxford, with its philosophical ideas neatly and narrowly packed, like a case of surgical instruments, on the subject of history:—

"This strange antiquarian rubbish serves to keep you ignorant of scientific truths, makes you blind as a mole to the great sociological laws on which human progress and happiness are based. Throw your æsthetics and history, my good fellow, into the same dustbin with sham sciences like astrology, chiromancy, and theology; put your knapsack on your back, and a Tauchnitz, or, better still, your geological hammer, in your pocket, and walk with me for a month in Scotland."

We need not be told that Macdougall did not seriously believe the nonsense he uttered.

Of course Mr. Peacock is not more exempt from weak points than his neighbours. Yet it is not strange that Queen Mab's successful lover should be but a commonplace specimen of a hero. There is much that is natural, if not heroic, in the cold criticism with which the boy of fifteen contrasts his heroine of twelve with the maturer beauties who have temporarily fascinated him. Equally natural is it that there should be depths in Mabel's nature which he seems quite incompetent to fathom. The "conclusion of the whole matter" is so far favourable to our author, that in the shortcomings as well as the strong points of his numerous characters, he never fails in the exhibition of a "great deal of human nature."

We come, now and then, across a novel which at once puzzles and irritates us. It appears to be written by a person of education, sometimes even of accomplishment; the personages interest us, after a fashion; we can find no definite fault; and yet we feel that the author has mistaken his or her vocation, and will never write anything that shall rise beyond the level of mere story-telling. It may perhaps be somewhat early to predict this of the author of 'My Cousin Maurice,' for we see the book is advertised as "by a New Writer." Nevertheless, we question if such a prediction would be far wrong. There is a fair share of interest in the story, moderately natural people, description perhaps rather above the average in merit, but not a bit of real character. The persons are all ticketed with their proper dispositions, and behave, or are supposed to behave, accordingly. We are told, in effect,

"this is a calm lady"; "this is an impetuous one"; "this is a sceptical old Professor," and so on; and then the strings are obviously pulled, and the puppets made to act with a view of displaying the characteristics which we have been told to look out for. At the same time, it is quite clear that the author has several qualifications for writing a story. The German Schloss, the river (presumably the Neckar), the town (we suppose Heidelberg), are described from actual acquaintance, and the little oddities of German country life are painted with the touch of an appreciative eye-witness. There is pathos, there is humour (there is a little of both in the dialogue where Katty, the impetuous and ill-fated, defends her taste for *Wurst*); there is no vulgarity or bad grammar. The author, again, has trodden the more obvious ways, at least, of German literature, and gives us, here and there, a respectable translation or paraphrase. But these merits, though desirable in themselves, do not by themselves represent all that the writer of fiction needs, if he is to be really a novelist, and not a mere narrator of imaginary events.

Still, though we fear that we must put 'My Cousin Maurice' and its author in this latter class, at the same time we may admit that we found it pleasant reading, and something more. But does the author really believe in ghosts?—at least, in the very old-fashioned kind of ghost which we meet with here, the kind that walks in at windows and out at doors, and says nothing? We came to two or three tales of a ghostly kind, told by actors in the main story, but these we took as due to the "local colouring"; when, however, we find the regular ghost introduced into the main story itself, we think that the author is rather exceeding the means of creating an interest which novelists ought fairly to employ. Of course, if the author really thinks that the sight of a ghost is a moderately common incident in the life of English officers, its introduction is unobjectionable, so far; but we should recommend that a sparing use be made of such aid.

Our readers may have observed that we have avoided committing ourselves as to the sex of the "New Writer" of the book before us. We cannot, indeed, speak with certainty on this point, but it is generally safe to judge the writer's sex from that of the personage who forms the centre of the story, with whose eyes, as it were, events and actions are seen, and with reference to their effect upon whom they are estimated. By this test, 'My Cousin Maurice' is certainly the work of a woman, as may be seen indeed in the very title, for it is from the cousinhood of Maurice Tremeneere to Katinka Dormer that the book is named. On the other hand, she (if she it be) quotes two Latin lines correctly, and, for the most part, eschews French. Let our readers read and judge between these contradictory symptoms.

We regret to say that, having read 'Glitter and Gold,' we utterly fail to understand what it is all about. This is owing, in the first place, to the author's extraordinary dislike to that useful stop, the comma; which results in such sentences as, for example, the following:—"She was dressed in a mauve coloured silk fitting close to the figure an ample crinoline and had the hair drawn from behind and distended by ample

puffs." We do not mean to say that this particular sentence is hard to comprehend, but the style of writing is one which, when continued through a long story, makes the task of grasping the writer's meaning so difficult as to be nearly insurmountable. The obscurity arising from this peculiarity is increased by the fact that almost the whole book consists of dialogue. Our readers are probably aware that of all forms in which a tale may be told, the dramatic is that which requires the closest attention in order that its drift may be perceived; and this arises from the fact that in that form of narration all the surroundings of each situation are left, but for a few stage directions, to be supplied by the imagination of the reader. When, therefore, we have pointed out that the book before us must be at least as long as all the historical plays of Shakspeare together, it will perhaps be hardly expected of us that we should devote to the comprehending of it an effort of attention, which would be almost a dear price to pay for the result did the volume really contain a play of Shakspeare, and not a novel by Mr. Horace Field. If the author wishes to compass the lofty aims set forth in his preface we should recommend him, in his next attempt at fiction, to pay some regard to the rules of punctuation and composition, which even the greatest masters of the art have found indispensable.

'Ekkehard' is certainly a novel that well merited the pains taken in translating it, and the translation is excellent. Some readers, seeing on the title-page that the book is a tale of the tenth century, may think that it must of necessity be stiff, and dull, and heavy; but 'Ekkehard' is exactly the reverse. It is full of interest; the incidents are quaint; the characters well drawn. The pictures of convent life and scholarship seem to be true, both to human nature in general and to the modifications of the period. The blandishments of the duchess, the ambitious love of Ekkehard, his disgrace and sorrows, and his final restoration to health of body and soul during his retreat at the Hermitage among the Alps, are well told. The development of his sick fancies into the vigorous work of a real poet is set forth with masterly insight. The whole story reads like a true chapter of biography, and though the characters lived a long time ago, and the names of the places are hard to English tongues, the substantial interest of the book will make it worth the reader's while to surmount those difficulties.

LIST OF NEW BOOKS.

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Blunt's (Rev. J. H.) Book of Church Law, revised by W. G. F. Phillimore, cr. 8vo. 7 6 cl.
Brooke's (Rev. G.) Five Hundred Outlines of Sermons, cr. 8vo. 6 Church Association Lectures, 1872, cr. 8vo. 2 cl. limp.
Dallas (Rev. A. R. C.), Incidents in the Life of, 2nd edit. 8vo. 10 6 cl.
Echoes of Holy Thoughts, 2nd edit., with Preface, by the Rev. J. H. Thom, cr. 8vo. 2 6 cl.
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Kant's Critical Philosophy for English Readers, by J. P. Mahaffy, Vol. 3, 8vo. 9 cl.

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- Training School Song-Book, with Music, 16mo. 2/6 cl.

History.

- Chronicles and Memorials of Great Britain, Matthæi Parisiensis Chronica Majora, Vol. 1, royal 8vo. 10/6 hf. bd.
 Freeman's (E. A.) Unity of History, cr. 8vo. 2/ cl.
 Goethe and Mendelssohn (1821 to 1831), translated from the German of Dr. Karl Mendelssohn-Bartholdy, cr. 8vo. 5/ cl.
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- Norris's (E.) Assyrian Dictionary, Part 3, imp. 8vo. 28/ cl.
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 Dean's (G. A.) Culture, &c. of Landed Estates, roy. 8vo. 31/6
 Down's (M. F.) Handbook of Artillery for Reserve Force, 3/ Dress and Care of the Feet, illust. 18mo. 2/6 cl.
 Francis's (F.) Book on Angling, 3rd edit. cr. 8vo. 15/ cl.
 Hawthorne's (N.) Septimius, a Romance, cr. 8vo. 9/ cl.
 Hoare's (Mr. S.) Hints on Early Education, 18th edit. 2/6 cl.
 Malton's (Capt. W. D.) Elementary and Battalion Drill, 1872, 18mo. 2/6 cl.
 Marrett's (P. R.) Yachts and Yacht Building, 2nd edit. 8vo. 12/6
 Mairs's (R. H.) The School Boards, 12mo. 9/ cl.
 Melville's (G. J.) Whyte's Sarchedon, cr. 8vo. 2/ bds.
 Oliphant's (rs.) Agnes Hopetoun's Schools and Holidays, illust. new edit. 12mo. 4/6 cl.
 Post-Office Directory of London, May edit. 1872, roy. 8vo. 36/ Punch, New Library Series, Vol. 4, 4to. 21/ half bound.
 Reed's New Guide Book to Local Marine Board Examinations, 7th edit. cr. 8vo. 3/6 bds.
 Slack's (Lieut. C.) Handbook of Company Drill, 2nd edit. 1/ Stray Leaves, by C. E. M., 12mo. 3/6 cl.
 Thrown Together, a Story, by the Author of 'Misunderstood,' 2 vols. cr. 8vo. 21/ cl.
 Walker's (A.) Science of Wealth, 12mo. 7/6 cl.
 Ward's (E.) Knapsack Manual for Sportsmen, cr. 8vo. 5/ bds.
 Whitney's (A. T.) Fancies: "— for Thoughts," sq. 2/6 cl.

OUR OXFORD LETTER.

June 5, 1872.

AFTER a brief debate, and in a thin House, a most important decision was arrived at by Convocation last week. It has long been foreseen that the rival claims for increased space, put forward respectively by the Bodleian Library and the University Examination Schools, at present the joint occupants of the venerable pile of buildings situated in the very centre of Oxford, and generally called "The Schools," could only be finally adjusted by the transfer of one of those institutions to some other site. Some few years ago th

University, doubtless with a view to such a transfer, purchased a valuable site in High Street, opposite Queen's College, at that time occupied by the Angel Hotel and dwelling-houses adjoining; the buildings have since been demolished, and the site has remained unoccupied for two or three years. It has now been decided, almost without the possibility of revision, in a House which numbered only thirty-one out of a constituency amounting to some thousands, that the University Schools shall be transferred to this site, and shall be accommodated in a building which is to cost 40,000*l*. Though the matter has not been publicly discussed to any great extent, a Delegacy appointed for the purpose has carefully considered the subject, and it is in consequence of the Report of this Delegacy that Convocation has decided on the transfer of the Schools. It does not appear, however, from the Report, nor was it stated in the very meagre debate which preceded the vote, that the alternative of transferring the Bodleian Library to the new site and leaving the Schools in their ancient seat was seriously entertained by the Delegacy; it certainly has not been considered by the University at large. It is manifest that the Schools and the Library cannot much longer be accommodated in the same building, but many and weighty reasons may be given for the transfer of the Library rather than that of the Schools. In the first place the Schools are the earlier occupants of the site, and it is admitted on all hands that it is of the greatest importance that they should, if possible, continue to occupy a central position, while it cannot be maintained that the new site is by any means as central as the old. No doubt, on the other hand, we should all regret to see Sir T. Bodley's noble Library banished from its ancient home, but few will deny that it is less necessary for the Library to be centrally placed than for the Schools, where all students must be examined, and where academical instruction was formerly given and may in the future be given again. Moreover, ill-adapted as the present building may be for the Schools (and its inconvenience in this respect may easily be exaggerated), it cannot be said that it is particularly well adapted for a Library; the Librarian himself stated in the debate that the Library cannot be rendered safe so long as it is necessary, as it is at present, to warm the ground-floor, which is occupied by the Schools. This is surely an admission that the Library cannot be warmed, and cannot be rendered fire-proof, and as for the same reason it cannot be lighted artificially, it would seem to follow that the present building is not and cannot be made fit for the permanent home of a Library full of such priceless treasures as the Bodleian. Indeed it may be said that were it not for the influence of long habit and association, no one would entrust such invaluable possessions to the precarious keeping which is all the present building can afford; certainly, if we were compelled to find the Library a new dwelling, we should place it in a very different building. On the other hand, the precautions indispensable in a Library—precautions which, it appears, the University is prepared permanently to forego—are unnecessary in a building devoted only to instruction and examination. The chief want of the present Schools is extended space, together with certain conveniences of arrangement which it is impossible to secure at present, owing to the precautions which it is already necessary to take for the safety of the Library; and there is no doubt that if the Library were removed, all that the Schools require and more could be secured, and the Library itself could be transferred to a building worthy of its ancient fame, and specially prepared for its future security. No doubt the immediate expense would be greater than the proposed transfer of the Schools, and greater, it may be, than the University could at this moment bear with prudence; but we might, perhaps, be content to wait yet a little longer, and it must be remembered that the mere increase of security would be an enormous gain, even though it cannot immediately be reckoned in money. There is also

another consideration, which has apparently been overlooked in the deliberations of the Delegacy and the decision of Convocation. The system of Examination is quite of modern growth, and may possibly be transient; at any rate, in its present development we are sometimes in danger of forgetting that the true function of the University is not examination but instruction. Indications are not wanting that the old system of public University instruction, now almost in abeyance, may possibly before long be revived; and for this purpose the present Schools, originally destined for instruction, are better adapted than the new buildings are likely to be, certainly in position, and probably in arrangement. At any rate, the *genius loci* of the old Schools is that of ancient learning; of the new ones, it will be that of modern examinations. To transfer the Schools to the proposed site will be not merely to alter the centre of gravity of the University, but virtually to proclaim that the University has for the present renounced its ancient function of public instruction in favour of the modern system of perpetual examinations.

Prof. Bernard's lecture on 'The Treaty of Washington' was listened to by a large and attentive audience. Those who came with the expectation of hearing a defence by one of the negotiators of those portions of the Treaty which have latterly been so severely criticized were perhaps disappointed; at any rate, the Professor, not unnaturally, declined to enter upon the discussion of questions which were still under debate between the Governments of the two countries. All, however, must have been struck by the vigorous exposition of those questions, independent of the matter still in dispute, which the Treaty finally settled apparently to the satisfaction of both parties to the arrangement. No explanation was offered of the ambiguity which has been discovered in the language of the Treaty, nor did the Professor undertake a defence of himself or of his colleagues for their conduct upon this point. But to one who listened attentively, and who read, as it were, between the lines, it was manifest that, when the proper time should arrive, the Professor would be prepared with an explanation which would vindicate those who were entrusted with the negotiation of the Treaty, and would, at least in his judgment, be satisfactory to his countrymen. There was a manly dignity in the declaration which concluded [the lecture, that "as for the reputation of the negotiators, which is a matter of comparatively small consequence,—well, as to that, if a man will take care of his acts, leaving his reputation to take care of itself, that is as much as most of us have time for, and he may safely trust that what he really deserves of praise or blame will be roughly measured out to him in the long run." Whatever amazement and alarm the lecture may have aroused in high places, it was manifest to those who heard it, that the Professor whom Mr. Gladstone was accused of digging out of the cloisters of Oxford had brought somewhat more skill, patience, and intelligence to bear on a difficult negotiation than could reasonably be expected of a child of ten years old, or even a London attorney.

The festivities of Commemoration commence on Saturday, June 8, and will be continued throughout the greater part of the next week. The Vice-Chancellor has, fortunately, not thought it necessary to exercise the power conferred upon him, of holding the central ceremony of the *Encaenia* in some other building than the Theatre; it is hoped, no doubt, that the discussions in the public prints, and in the University, and the warning that has thereby been given to the Undergraduates, will not be without effect, and that the ceremony may for once proceed without the unseemly and senseless interruptions which of late years have disgraced the University. It is certain that if this is not the case, if the Theatre is once more turned into a bear-garden, Commemoration will practically be at an end, for as a University ceremony it will be little likely to survive a change which will deprive it of all its associations and most of its impressiveness. The usual unofficial festivities, balls, processions, fêtes, will

take place in their accustomed order; but the distinguishing feature of the present Commemoration will, doubtless, be the singular anniversary banquet at University College: it is given to few Colleges to celebrate a thousandth anniversary; but fewer still, perhaps, would be persuaded to celebrate an anniversary of an event that never took place.

MR. JAMES GORDON BENNETT.

By the death of the editor of the *New York Herald* American journalism loses at once its chief Ishmaelite, and, unless Mr. Greeley be excepted, its most salient historical figure. Born of a Roman Catholic family, in Keith, Scotland, in the year 1800, Mr. Bennett received in his early years, in the Blair Seminary at Aberdeen, an education meant to have prepared him for the priesthood, but suddenly left school and sailed for America in 1819. In the *New World* he arrived almost without means, and encountered many discouragements, finally becoming so poor that, after passing two days without food, he was only relieved by finding a shilling on the ground in Boston. He was befriended by an Englishman, Mr. William Wells, who was then at the head of the publishing firm of Wells & Lilly, in Boston, and earned a meagre living as proof-reader. At this time he became known favourably to some literary gentlemen of Boston through poetical compositions relating to rambles around that city; these verses, according to a competent critic, "really showing a poetic habit of feeling with an occasional happiness of expression." While he resided in Boston the paper most condemned and most read was *Buckingham's Galaxy*,—a journal which displayed an habitual disregard of decorum, and indulgence in personalities, that has been thought, by an American writer, Mr. James Parton, to have given the young Scotchman his idea of the kind of newspaper most likely to prove successful in America. Mr. Parton's interesting article on the *Herald*, and its editor, we may remark in passing, was originally published in the *North American Review*, and is included in his 'Famous Americans of Recent Times.' The biographical materials of it are chiefly drawn from a little work printed in New York in 1855, entitled 'Memoirs of James Gordon Bennett, and his Times, by a Journalist.' The story told by these writers is certainly remarkable. Without means when he landed in America, in the twentieth year of his age, and miserably poor for sixteen years afterward, he had yet in that time embarked in five different newspaper schemes, which, though they failed through his want of capital, served only to give him increased confidence in that ultimate success which the *Herald* obtained. He seems, indeed, to have tried other things, having aimed to establish a great commercial college, and, that failing, at becoming a public lecturer on Political Economy. But he was again and again driven by necessity to journalistic work. He wrote voluminously on all subjects. What brought him first into public notice as a writer, was a series of letters written from Washington for the *New York Courier and Inquirer*, then edited by Col. J. Watson Webb, which were modelled on the Letters of Horace Walpole! He quarrelled with Col. Webb, and it is probable that the journal edited by the latter thereby lost its leadership of the American press. The first number of the *Herald* was issued in 1835, its office being a wretched cellar, its price one cent, and Mr. Bennett, its editor, proprietor, reporter, and salesman. It is a long time since the editor wrote on his own paper; but its recent chief writers, Mr. Hudson, Mr. Hurlburt, and others, have not equalled the vivacious cynicism and artistic audacity which enabled the *Herald*, in its early years, to give New York its daily sensation. Mr. Bennett had a keen insight into financial and commercial subjects, and, from 1835, predicted the crash that came in 1837. He is said to have worked seventeen hours a day. His "editorials" of thirty years ago bear evidence of a determination to startle, and not to convince; but they bear witness also that, while the editor aimed at

success, there was blended with that aim an utter disregard of personal relations. An article, in which he claims to be a Catholic, contained such passages as these:—"As a Catholic, we call upon the Catholic Bishop and Clergy of New York to come forth from the darkness, folly, and superstition of the tenth century. They live in the nineteenth. There can be no mistake about it—they will be convinced of this fact, if they look into the almanac. . . . We know the difficulty of the task. Disciples, such as the Irish are, will stick with greater pertinacity to absurdities and nonsense than to reason and common sense. We have no objection to the doctrine of transubstantiation being tolerated for a few years to come. We may for a while indulge ourselves in the delicious luxury of creating and eating our divinity. A peculiar taste of this kind, like smoking tobacco or drinking whisky, cannot be given up all at once." The article closes with insisting that if there must be a Pope he ought to be American. This article led to the denunciation of the *Herald* from the Catholic pulpits, and the cents rolled in more copiously. Then we find Mr. Bennett advocating the establishment of an empire in America, with Martin Van Buren for first emperor. "Perhaps Mr. Van Buren would be the best Augustus Cæsar. He is sufficiently corrupt, selfish, and heartless for that dignity. He has a host of favourites that will easily form a senate. He has a court in preparation, and the Pretorian bands in array. He can pick up a Livia anywhere." This was in 1836, and was ingeniously contrived to annoy the Democracy and their chief, while exciting general laughter, and raising the daily question, "what will he say next?"

The *Herald* avowed in the beginning that it had and would have but one principle, "never to be in a minority"; and though it gained wealth by pandering to a majority (not of the American people, but of the inhabitants of New York), it found that there are dangers lurking around the doctrine that nothing succeeds like success. When the late war arose, the editor of the *Herald* regarded it with the cynical indifference with which he might have looked upon a street fight; but the citizens of New York were not so minded. They could not tolerate the audacious proposition that the difficulty might be settled by ousting President Lincoln and putting Mr. Jefferson Davis in his place. Mr. Bennett escaped from the serious personal danger which at one time threatened him in consequence of his course, but though the *Herald* showed its usual facility for turning round and denouncing the principles and the men it had previously served, it is plain that since the civil war the paper has been declining in popularity, and during the Franco-Prussian War it was surpassed for the first time in enterprise by the *Tribune*.

Those who knew Mr. Bennett personally, affirm that he had many excellent traits of character; that though his early struggles had imbued him too much with the idea that poverty was the only evil, he was generous in his money transactions, and often paid the laborious reporter and correspondent more than was promised. The work published in New York, to which we have referred, shows plainly that there is a great deal of romance mingled in the repulsive gossip with which this strange contemporary figure is associated, and it is certain that the history of the paper which he so long edited bears traces of an enterprise,—the despatch of a correspondent to search for Livingstone is the latest example,—which explain its success better than the theory that licence and recklessness may be made sources of fame and fortune in journalism.

GUILDHALL LIBRARY.

At a Meeting of the Court of Common Council, held on Thursday, the 6th instant, the New Library and Museum Committee reported through their chairman, Dr. W. Sedgwick Saunders, that the building for the Library was now approaching completion, and that the Committee had considered the most appropriate way of opening it. They recommended that a *conversazione* should be held, and an exhibi-

tion, which will include works of ancient and modern art belonging to the Corporation, a valuable collection of portraits of British and foreign sovereigns, princes, ecclesiastics, statesmen, naval and military commanders, philosophers, discoverers, poets, literary men, &c., besides numerous etchings by Rembrandt, Albert Dürer, Messrs. Whistler, Legros, and others, selected by Mr. J. A. Rose, a series of engravings of the Italian, German, Dutch, and French schools, the property of Mr. C. Morrison, these collections being so arranged as to illustrate the history and progress of the art of engraving. They further reported that Mr. J. E. Gardner had kindly consented to display his unique collection of water-colour drawings and prints, illustrating the topography of old London, Westminster, and Southwark. They have been promised the co-operation of several other gentlemen having collections of antiquities, coins, gems, &c. It has been determined to publish a catalogue raisonné, for distribution to the guests.

The Court after some discussion agreed to the Report, and directed that the ceremony of opening should take place in the month of July next; and that subsequently the exhibition should be opened to the public.

MR. CHARLES LEVER.

DEATH has of late years been unusually busy among men of letters both at home and abroad; and we have now to mourn the loss of Mr. Lever. "Gardener Death," who—

Reapeth the ripe and reapeth the green,
The young as well as the old,

has just cut down one, ripe it may be in years and culture, but who was yet green in heart, and young in spirit and energy. Charles Lever, like many another brain-labourer, died in the midst of his work, with his industry unabated and his intellect unimpaired—and so best. So did Thackeray and Dickens; and it is better to think of them in the splendour of their genius than we do of Swift in his dotage and his madness.

Charles Lever was born, not in 1808 or 1809, as some of his biographers allege, but in 1806. Men, like women, are often rather apocryphal authorities as to the date of their birth—a fault that is very pardonable surely, seeing that their memory of that early event in their existence must be rather faint. However the error may have arisen in Lever's case we shall not say, but we know that in his later years, when complimented on his retaining so much of his youthful gaiety of spirit, he made no secret of his age to those who enjoyed a closer intimacy with him. His father was a professional man in Dublin, and there Charles was born and educated, passing from school to Trinity College, where he took his degree of Bachelor of Arts in 1827. The medical profession was chosen for him, and he obtained his degree of Bachelor of Medicine in his native College, in 1831. Of a temperament highly mercurial, and having a keen relish for the pleasures of social life, the profession of medicine seemed as little congenial to him as it was to Goldsmith; nevertheless, he pursued it with reasonable diligence, completed his studies at the University of Göttingen, where he took an M.D. degree, and then returned to his native country, and entered upon practice. When the cholera was raging in Ireland, in 1832, Lever was practising in one of the northern counties, and gained considerable reputation for his skill and devotion in treating that disease. It was in the year 1833, that an event took place in Dublin that changed the destinies of Lever as it did of some others. The *Dublin University Magazine* was started by a few earnest men of letters and an adventurous publisher, and its first number appeared in January. Lever was soon attracted to a corps, amongst whom were many of his old college companions; and he became a contributor for the first time in March, 1834. We care not to record his first story, as he has never put his name to it or republished it, though it is quite up to the average of magazine tales, and exhibits much of the vivacity and picturesque power for which in after-life he was so distinguished; but we

mention the fact, as it is generally believed that his first essay as a novelist was 'The Confessions of Harry Lorrequer,' the first chapter of which appeared in the *Dublin University Magazine* of February, 1837. With each succeeding number, the genius and power of the author expanded, and the popularity of the tale increased. We know well that Lever at that time was far from conscious of the resources of his intellect, and was by no means disposed to look upon letters as ever likely to become his profession. And so he held by his calling, and obtained the post of physician to the British Embassy at Brussels, continuing his tale to its completion in February, 1840. It has been stated that Lever at one time gave up all thought of continuing 'The Confessions.' This is not so. Had he been even so disposed, his friends appreciated his work too highly to have suffered him to do so. Nay, we find a confirmation of his own growing estimate of its success, in the fact that during its issue as a serial, he adopted the *nom de plume* of "Harry Lorrequer" in several remarkably sprightly and discursive papers, entitled 'Continental Gossipings,' the first of which appeared in the Magazine in April, 1839. 'The Confessions' were no sooner finished in the periodical, than they were published complete, in 8vo., in 1840, and Charles Lever, as "Harry Lorrequer," took his rank amongst British novelists of reputation. In March of the same year, the first chapter of 'Charles O'Malley' came out in the *Dublin University Magazine*, to run its successful course, and be published in 2 vols. 8vo., in 1841. Mr. Lever was now a celebrity. He had essayed a bold flight, tested the strength of his wing, and it sustained him; and so he took heartily to literature as the business of his life. Having returned to Dublin, he undertook, in 1842, the editorship of the periodical in which he had won his laurels. These were bright days for the *Dublin University Magazine*, as Lever gathered round him the men of genius and erudition in his own country. The two O'Sullivan, William Archer Butler, William Carleton, Messrs. Samuel Ferguson, W. R. Wilde, D. F. McCarthy, Butt, Waller, and many others. No editor ever was more popular; none knew better "how to drive his team," as he phrased it, than Charles Lever. The re-unions at his country residence, not far from Dublin, were delectable. The brightest, the wittiest, the most scholarly men, were sure to be met at his table; and he handled his reins so dexterously, and used his whip (on the rare occasions that he did so) with such skill and judgment, that you heard but the crack that cheered and stimulated, and saw not the lash that kept all to the traces. We well remember those pleasant *noctes*,—the beaming face of our host, every muscle trembling with humour, the light of his merry eye, the smile that expanded his mouth and showed his fine, white teeth, the musical, ringing laugh that stirred every heart, the finely-modulated voice uttering some witty *mot*, telling some droll incident, or some strange adventure. Indeed, Lever was one of the best *causeurs* and *raconteurs* to be met with, and managed conversation with singular tact; never seeking to monopolize the talk, but, by the felicity of some remark thrown in at the right moment, insensibly attracting the attention of all, till he was master of the situation, and then went off in one of his characteristic sallies. How many of his witty sayings and racy anecdotes are still in the memory of his friends! One of them, familiar to Irish ears, may not, perhaps, be as well known in England. A distinguished prelate of the then Established Church, not better known for his learning than for his eccentricities, for his logic than for his punning, and singularly accessible to flattery and "toadying," entertained one morning at his country seat, near Dublin, a party of guests, amongst whom were some of the expectant clergy, who paid submissive court to their host. While walking through the grounds, the prelate plucked a leaf, which he declared had a most singularly nauseous flavour. "Taste it," said he, handing the leaf to one of his fawning acolytes. The latter smilingly obeyed, and then, with a wry

face, subscribed to the botanical orthodoxy of his master. "Taste it," said the gratified prelate, handing the leaf to Lever. "Thank your Grace," said the latter, as he declined it; "my brother is not in your Lordship's diocese."

For about three years Lever held the post of editor of the Magazine, and then went to reside on the Continent, still continuing to write, with unwearied industry and increasing reputation, for various periodicals. About 1845 he obtained a diplomatic post at Florence, and from that period resided abroad, making occasional visits both to England and Ireland. In 1858 he was appointed Vice-Consul at Spezia, and in 1867 to a similar post at Trieste. We do not mean to enter into the details of Lever's life: that task we leave to the biographer. No doubt some loving hand will, before long, give us an ample memoir. Still less shall we enumerate or comment upon the numerous works—considerably above twenty—which he has published, ranging over a busy life of authorship from 1840 to the present year, from 'Harry Lorrequer' to the last papers in *Blackwood* and other periodicals: this is the province of bibliography. We desire, however, in this brief notice, to present some estimate of the writer, as we have given some idea of the man. The grave has too recently closed upon him to enable one to form an unprejudiced judgment upon Lever as a novelist, or to assign to him his true place in the republic of letters. A writer of the romantic novel,—before the novel had taken to the embodiment of the earnest realities of life of the present day, as it did in the hands of the Brontës, Miss Mulock, Mrs. Lewes, and Thackeray, where there is little exaggeration or over-colouring,—in the novels of Lever the grotesque element is always present in a greater or less degree, lapsing occasionally into the caricature; yet his portraits never violate nature to an extent to offend, and generally conduce to heighten the picturesque effect and enhance the sense of enjoyment. As a depicter of Irishmen and Irish manners, he describes a phase which none of his fellow contemporary countrymen, except perhaps Maxwell, successfully touched upon—that of the higher-class society, the impulsive, dashing soldier, the old Milesian Squire, the adventures of war, the incidents of the camp, the gaieties of the ball-room, the sports of the hunting-field, and the racecourse. In the portrayal of all these, from an Irish point of view, he is unrivalled. You see transparently throughout his novels the experiences of the man of the world, who scans with a keen eye and a quick intellect all the phases of society, and who reproduces these experiences in vivid, genial, dashing pictures, ever warm with the sunshine of wit and gaiety. In all this we think Lever has no rival. But in another field he is no unworthy competitor of Carleton, the Banims, or Gerald Griffin—we mean in depicting middle-class and peasant life. If he has not all the simple pathos of Carleton, he has at least as much humour; and Mickey Free is as fine a creation of the bold, clever, ready-witted, free-and-easy Irishman, as any novelist has produced. Some of Lever's songs are admirable of their kind: of these the most celebrated is, "The Pope he leads a happy life." We must, however, to some extent, rob him of the glory of the composition, as we have the original before us while we write in the German 'Studenten-lied,' "Der Papst lebt herrlich in der Welt."

Charles Lever was a mannerist—as, indeed, were Dickens, Thackeray, and most novelists of the day. Few men, like Shakespeare, Goethe, and Scott, are sufficiently catholic in their intellects or many-sided in their genius to rise above "manner." The same style of thought and manner of handling are observable in all that Lever has written; and you can as readily pronounce upon the authorship of one of Lever's novels, as you can upon a picture of Gerard Douw, or Murillo. But despite of this, his compositions are full of variety, his narrative is easy and full of life, his humour is of the happiest, and his wit of the brightest. A genial companion, a true friend, a man of kindly sympathies and affections, he has left a blank in the social

circle that he enlivened, and a high-class author he has left a place in literature that may not readily be filled.

Mr. Lever's illness, though sudden in its termination, was of some duration, and although strong hopes were entertained of his recovery, he himself was despondent. In a letter to a friend he wrote, a few weeks since, "I cannot yet say that I am round the corner, and, to tell truth, I have so little desire of life that my own lassitude and low spirits go a good way in bearing me down." On the day before his death he appeared much better, and, although suffering from breathlessness, conversed with an old friend, who came from Venice to see him, with almost his old vivacity. He passed away painlessly in his sleep.

Literary Gossip.

WE have reason to believe that a corrected re-issue of Mr. Lever's complete works, with an autobiographical introduction to each novel, was in preparation at the time of his death; and it is to be hoped that the work is sufficiently far advanced to allow of the edition being produced.

LORD DALLING's sketch of Sir Robert Peel will probably be published. It concludes with a comparison between Peel and Canning.

THE Library Committee of the Corporation of London have received from the Company of Clockmakers, an offer to deposit their library and collection of ancient watches and watch movements in the library. The library consists of about 300 volumes of works relating to the Theory and Practice of the Art of Clock and Watch Making. The specimens of watches, watch movements, clocks, &c., are of considerable value and rarity, and show the vast improvements that have been made in this branch of manufacture.

IN the catalogue of Lord Selsey's library, which is to be sold by Messrs. Sotheby, Wilkinson & Hodge, there occurs a fine and perfect copy of Gower's 'Confessio Amantis,' printed by Caxton in 1483, of which it is said only two other perfect copies are known. It is from the Harleian Collection.

A NEW edition of the selection of Mr. Disraeli's Speeches, published in the "Golden Library," is about to appear. It will contain a correct report of the recent speech at the Royal Literary Fund Dinner, now specially revised by the author.

THE Committee of the Theological Translation Fund have selected for translation and publication, Bauer's 'History of the First Three Centuries,' Zeller 'On the Acts of the Apostles,' Ewald's 'Prophets of the Old Testament,' Keim's 'Life of Jesus,' Baur's 'Paul, his Life and Works,' Kuenen's 'The God-worship of Israel,' Bleek's 'Lectures on the Apocalypse,' Reuss's 'History of the New Testament Scriptures,' Köstlin's 'Doctrine of St. John,' with Zeller's Review. Several of these works are now in hand.

IN these days, when the domestic servants at Dundee are organizing a Union, it is curious to hear that Mr. Bush is to publish a tale written by a servant, a young woman, called 'The Rose of Avondale.'

THE words of the Inauguration Ode for the Dublin Exhibition, which was sung on Wednesday last, are from the pen of Dr. John F. Waller, who was the late Mr. Lever's successor in the editorship of the *Dublin University Magazine*.

SIR JOHN LUBBOCK has joined the Strasbourg Municipal Library Committee. Donations have been received from Mr. Henry Huth, Mr. Richmond Seeley, Mr. Shadworth, H. Hodgson, Mr. Llewellyn Jewett, Mr. Henry C. Coote, Sir John Lubbock, &c.

WE have several deaths to record this week. Mr. A. F. Forrester was better known under the *nom de plume* of "Alfred Crowquill." Mr. Forrester, who was born in 1804, was a contributor to the *New Monthly* and *Bentley's Miscellany* in their earlier days. He was also a successful writer of burlesques and of tales for children. He was a skilful sketcher in pen and ink, and he illustrated more than one of his own volumes.

M. THORBECKE, the Dutch Prime Minister, deserves mention as an author as well as a politician. Educated at the University of Leyden, he wrote a prize essay, to be found in the annals of the University, on the difference between the tenets of the Pyrrhonians and the New Academy. He afterwards studied at Gießen and Göttingen, and in 1825 he was appointed Professor of Political Science at the University of Ghent. Driven thence by the revolt of Belgium, he became Professor of Law at Leyden. Most of his writings were of a political character, and he soon abandoned literature for public life. In 1860 he published a collection of his essays.

M. GERSTAECKER, the German novelist, was chiefly known as the author of romances, such as 'The Pirates of the Mississippi,' of which the scene was laid in America. He had emigrated in early life, and spent six years in the United States. In 1849 he undertook a journey,—the expense of which was borne partly by the publishing firm of Cotta, partly by the Archduke John,—to South America, Australia, the Society Islands, California, &c., which lasted three years. He wrote letters during this time to *Ausland*, and the Augsburg *Allgemeine Zeitung*, which were subsequently published in a collected shape and translated into English.—Prof. Kayser, of Heidelberg, whose death is also announced, was well known as the editor of *Philostatus*, and, along with Prof. Baier, of Cicero.

AMONG the donations made to the Chicago New Library during the week, are those from Messrs. J. & A. Churchill (*Medical Times and Gazette*), the Quekett Microscopical Club, the Society of Biblical Archaeology, Middlesex Hospital, Sir Charles Lyell (second donation), &c.

A PROSPECTUS has been issued of a photographic reproduction of the "Chronicle of the Council of Constance," made by Ulrich Von Richental, during the years 1414-1419. The author of this Chronicle was a native of Constance, well to do, and familiar with the principal persons assembled at the Council, whom he often entertained at his own table. He was an artist as well as chronicler, and enriched his work with coloured drawings of the principal events that occurred during the sitting of the Council—such as the entry of the Pope into Constance, also that of the Emperor, the Procession of the Golden Rose, the Pope's Benediction from the Balcony, the Martyrdom of John Huss, the Martyrdom of Jerome of Prague, &c. Altogether there are said to be 140 pages of text, and 160 of drawings. The photographs of the latter are intended to be coloured, so as to form exact fac-similes of the

originals. The whole is under the direction of M. G. Wolf, photographer to the Grand-Duke of Baden.

THE total number of works published in Germany during the past year was 10,669, being an increase of 611 upon the preceding. The classes of literature most numerous represented are, theology, with 1,362 publications; jurisprudence and politics, with 1,052; education, with 1,059; *belles lettres*, with 950; and history, including biography, with 891.

MR. W. WILLIAMSON has reprinted in a handsome quarto Robert Sempill's ballad in 1570, 'The Regentis Tragedie, ending with ane Exhortation.' It expresses the popular disgust at the delay, brought about by the tongue of Secretary Lethington, in taking vengeance on the murderers of the Regent Murray. The original black-letter broadside is in the Scotch series of State Papers in the Rolls House, vol. xvii. No. 16.

It is proposed to establish at Rome, a new library of books relating exclusively or principally to the history of the imperial city. The Vatican Library is notoriously deficient in such works—especially such as have been published during the present century. The consequence has been that native writers have avoided taking for their subject the history of their native city, while foreigners in making their researches have found themselves continually cramped for the want of good means of reference. The idea of this new institution, to be styled the "Biblioteca Romana," originates with Signor Enrico Narducci. The well-known bibliographer, Francesco Cerrotti, is spoken of as likely to be placed at the head of this new library.

DR. CONRAD HOFFMANN and Dr. Jacob Baechtold are preparing a new edition of the works of Marie de France, from the MSS. in the British Museum (which are the best) and Paris. Dr. Baechtold is also copying some unique old German MSS. and printed books in the Museum, for editing hereafter.

PROF. ALBERT WEBER has published a monograph on the game of chess from Indian sources, entitled 'Einige Daten über das Schachspiel nach indischen Quellen.'

SCIENCE

LOG. OF 52943.

IN reply to my offer of a copy of the new table of seven-place logarithms for the indication of any error in it, Dr. A. W. Whitcom, of Milwaukee, U.S.A., points out a last-place error in the logarithm of 52943. My calculations were made for the numbers above 100000, and so are not chargeable with this error; its source is in Vlacq's ten-place table (1628), where there is a misprint of 85868 instead of 85468. This has passed into every shortened table: it is in Callet (1795), Sherwin (1741), Hutton (1804, 1838), Babbage (1841), Taylor (1792), Shortrede (1844), as also in John Newton's eight-place table (1658), wherein 80859 is given for 80855, thus showing that Vlacq's great work has served for the production of all the others. The true logarithm to seven places is 7238085.

It is remarkable that this error should have so long escaped detection, and all the more credit is due to its discoverer. EDWARD SANG.

THE OXFORD NATURAL SCIENCE SCHOOL.

THE University of Oxford has printed a new Programme for the regulation of her School of

Natural Science; and we have to offer to that University our warmest congratulations for the thoroughness with which she has responded to the intellectual requirements of the day, and for her hearty recognition of that many-sidedness too long ignored as an essential attribute of the mind of the student.

It is true that the Natural Science School is no new thing at Oxford. For many years past it has been at work, gradually overcoming the prejudices which were naturally ranged against it in the great stronghold of the older schools, supplying an urgent want of the time, opening out new paths to the earnest student, and, if not rapid in its growth, containing within it at least the elements of ultimate success.

That such success may be possible, however, the new school must adopt itself to the increasing requirements of knowledge. Since the idea of establishing a School of Natural Science first suggested itself to the University, new views of the nature and extent of the subject and of the method of studying it have been gaining ground. It was with the intention of meeting these views that the Programme before us has been drawn up by a body of Oxford Professors and Examiners, who constitute "the Board of Studies for the Natural Science School," and though it may not be all that could be desired, it is yet greatly in advance of its predecessors. The subjects required from the candidates are Physics, Chemistry, and Biology. The whole is divided into a preliminary examination and a final examination. The preliminary examination is restricted to the elements of Physics and of Chemistry, while, in the final examination, the candidate may select one or more of the three general subjects of Physics, Chemistry, and Biology, and may, in addition, offer himself for examination in certain special subjects included under any of the three general subjects, and which he may select from a list issued by the Board of Studies.

The Programme is divided into sections, which explain the manner in which the several subjects are to be studied by the candidates, while lists of books intended to aid the student are in every case appended. These lists are very full, and, though they appear to us to be in most instances well chosen, we notice some important omissions, while the places of books which ought to be included are too often taken by others which are behind the present standpoint of science, and can serve no useful purpose to the learner.

The directions laid down regarding the general subject of Biology will serve as an example of the mode of study and of the nature of the subjects required. The candidate is here informed that there will be expected from him an acquaintance with General and Comparative Anatomy and Histology, with Human and Comparative Physiology, including Physiological Chemistry, and with "the general philosophy of the subject." This last head appears to include such general principles as are involved in the conception of a biological classification, and of the laws of the distribution and evolution of organic beings.

The student is further referred to a list of certain departments of Zoology, from which he may select the subjects of a more special examination. These are:—1, Comparative Osteology; 2, the Comparative Anatomy and Physiology of the Organs of Digestion; 3, the Comparative Anatomy and Physiology of the Organs of Circulation and Respiration; 4, the Comparative Anatomy and Physiology of the Nervous System; 5, the Comparative Anatomy and Physiology of the Reproductive System; 6, Ethnology.

A very full list of books, in which the biological literature of Europe as well as of England and of America is represented, is here added for the guidance of the students. The Board, however, are all along at pains to impress upon the candidate the fact that a knowledge based on practical work, as well as that derived from books, will always be required from him.

In the selection of the books appended to this part of the Programme, there is no bigoted adherence

to any special school; and it is no equivocal sign of the forces which are at work in developing the Oxford School of Natural Science, that among these books the writings of Mr. Darwin and of Mr. Herbert Spencer take no obscure place. The student, however, is encouraged to think for himself; and in order that the whole argument may be before him, works in which the views of these writers are discussed and controverted have also been included in the list.

We notice as one of the advantages of the course of study now proposed over the course of previous years, that Botany obtains a more distinct recognition than had been hitherto accorded to it. We think, however, that its place in the curriculum is still too subordinate. The whole of the section devoted to Biology is, with the exception of a passing reference to vegetable structure, contained in a note, framed as if it were intended to apply to the animal kingdom alone. As a department of Biological Science, the study of vegetable life is entitled to a place co-ordinate with that of the study of animal life, and no system of General Biology can otherwise be regarded as complete.

The School of Natural Science at Oxford is now fairly launched. With no half-heartedness and no hesitating liberality it meets a growing want. Without depreciating the studies which from remote times have woven themselves into the very structure of our Universities, and to which with all heartiness we still bid God speed, we may see that the scheme recognizes as an essential principle of human progress that no faculty of the mind can be neglected, that no path which leads to truth can be abandoned; and instead of aiming at supplanting the older studies, it labours only to supplement these where they fail to meet the necessities of the age.

To him who desires the highest cultivation of his faculties,—who seeks, on the one hand, to commune with the great minds who in the far-off past have left their impress on humanity,—and who, on the other, feels the necessity of a knowledge of the universe around him, of the laws of lifeless and of living matter, the University now gives a welcome. She has made a great step in the interests of truth, but she cannot rest here as if all had been accomplished. We may, however, safely leave the further development of the new school in the hands of the Board which have undertaken its organization; for in the names which constitute this Board, with that of Dr. Acland at their head, we have a guarantee of its efficiency and an earnest of its success.

G. J. A.

SOCIETIES.

ROYAL.—May 30.—The President in the chair.—The following papers were read: 'On the Structure and Development of the Skull of the Salmon (*Salmo salar*, L.)' (Bakerian Lecture), by Mr. W. K. Parker, 'On Ammonia in the Urine in Health and Disease,' by Drs. C. M. Tidy and W. B. Woodman, 'On the Structure and Functions of the Rods of the Cochlea,' by Dr. U. Pritchard, and 'Examination of the Gases occluded in Meteoric Iron, from Augusta County, Virginia,' by J. W. Mallet.

ASIATIC.—June 3.—*Anniversary Meeting.*—Sir T. E. Colebrooke, Bart., M.P., President, in the chair.—The Report of the Council on the progress of Oriental literary and antiquarian research and recent Oriental publications, was read and adopted, as was also the Report of the Auditors.—A vote of thanks to the Officers and Council having been moved by Sir J. Bowring, the Chairman delivered an address, in which he reviewed the principal events which have taken place during the past year, in connexion with the East and Oriental literature and archaeology, and dwelt at some length on the literary activity and attainments of the late Prof. Goldstickler, whose death had been so great a loss to the Society and Oriental studies. The result of the ballot was as follows:—President, Sir H. Bartle E. Frere; Director, Major-General Sir H. C. Rawlinson; Vice-Presidents, The Right Hon. Sir E. Ryan, Sir T. E. Colebrooke, Bart.; M. E. Grant Duff, Esq.,

and J. Fergusson, Esq.; Treasurer, E. Thomas, Esq.; Honorary Secretary, Prof. T. Chenery; Honorary Librarian, E. Norris, Esq.; Secretary, J. Eggeing, Esq.; Council, Messrs. N. B. E. Baillie, E. L. Brandreth, C. P. Brown, R. N. Cust, J. Dickinson, E. B. Eastwick, M. P. Edgeworth, C. J. Erskine, W. E. Frere, A. Grote, The Right Hon. Holt Mackenzie, Sir D. F. McLeod, Major-Gen. Sir A. P. Phayre, O. de B. Priaulx, and Kazi Shahabudin Khan Bahadour.

SOCIETY OF ANTIQUARIES.—May 30.—J. Winter Jones, Esq., V.P., in the chair.—This being an evening for the ballot for the election of Fellows, no papers were read. At the close of the ballot, the following were found to be elected: Sir J. J. Chalk, Prof. G. Rolleston, Revs. J. M. Cox and G. H. Hodson, Messrs. G. W. Marshall, F. I. Nicholl, H. J. Moorhouse, F. E. Hulme, J. W. Bone, and C. J. Knight.

ROYAL SOCIETY OF LITERATURE.—May 29.—Sir C. Nicholson, Bart., in the chair.—Dr. C. M. Ingleby read a paper 'On the Province of Conjecture in Literary Criticism,' in which he pointed out many of the causes of textual errors, and gave some instances of remarkable misprints, and the probable reasons for them. He then gave some specimens of the method of emendation, even to the recovery of a sentence, with a detailed account of the reasons why the text of Shakspeare was originally given forth in the First Folio of 1623 in so corrupt a form. He showed that the textual errors were capable of arrangement under four principal heads: viz., those of drafting, of copying, of composition, and of the reader. In conclusion, Dr. Ingleby criticized at length some of the lines in the 182nd stanza of the Fourth Canto of 'Childe Harold' as at present printed.

ENTOMOLOGICAL.—June 3.—Prof. Westwood, President, in the chair.—Mr. Stainton exhibited a large black, berry-like Coccus, found on the cork-oak at Cannes, by Mr. Moggidge. Also specimens of *Antipila Rivillei*, bred from larvæ in the leaves of the vine, and found near Massa di Carrara, by the Hon. Miss De Grey. This insect was first discovered by De Riville, in the island of Malta, about 1750, but was not again found till 1871.—Prof. Westwood exhibited a large cottony mass, in which were enveloped the cocoons of a minute parasitic Hymenopteron, which infested a large caterpillar in Ceylon: one of these caterpillars had produced at least 1,000 examples of the parasite. Mr. F. Moore had noticed a similar occurrence in a large Bombyx larva from Bombay.—Prof. Westwood also exhibited apple-twigs, the buds of which were destroyed by some larva, probably of a Tortrix.—Mr. Higgins exhibited a selection of magnificent species of Cetoniidæ, from Java, obtained from Dr. Monicki.—Mr. Weir observed that he had recently discovered the larvæ of *Lonopteryx rhamni* feeding upon *Rhamnus alaternus* in his garden at Blackheath: this insect had not been seen there during sixteen years until he planted this *Rhamnus*, which it immediately discovered, although the plant was, in appearance, so totally unlike the two indigenous species of the genus that form its habitual food here.—Mr. Müller called attention to a paragraph in the daily newspapers concerning the enormous increase of ants on the island of May, to such an extent as to render the land useless to the lighthouse keepers. The subject had been brought to the notice of the Northern Lighthouse Commissioners, and a visit had been made to the island for the purpose of investigating the matter.

ROYAL INSTITUTION.—June 3.—The Earl of Rosse, B.A., D.C.L., V.P., in the chair.—Messrs. C. E. Bevor, F. J. Blake, M. B. Byles, C. F. Hancock, G. A. Huddart, J. G. Kershaw, H. S. King, A. Maudslay, and Mrs. C. St. Clair, were elected Members.—The Managers reported that they had appointed Dr. W. Rutherford Fullerian Professor of Physiology.

INSTITUTE OF ACTUARIES.—June 1.—*Annual Meeting.*—The following is the list of President, Council, and Officers elected to serve for the ensuing twelvemonths:—President, R. Tucker; Vice-Presidents, A. H. Bailey, C. J. Bunyon, A. Day, and T. B. Sprague; Council, M. N. Adler, A. Baden, A. H. Bailey, G. W. Berridge, S. Brown, C. J. Bunyon, E. Cutbush, G. Cutcliffe, A. Day, H. D. Davenport, D. Deuchal, J. J. Dymond, W. J. Hancock, Major-Gen. J. C. Hannington, R. P. Hardy, S. Helder, A. Hendriks, W. B. Hodge, C. Jellicoe, C. G. Laing, J. Meikle, E. A. Newton, W. P. Pattison, H. W. Porter, H. A. Smith, T. B. Sprague, J. Stott, J. M. Terry, R. H. Tucker, and J. H. Williams; Treasurer, G. Cutcliffe; Honorary Secretaries, R. P. Hardy and E. A. Newton.

ANTHROPOLOGICAL INSTITUTE.—June 3.—Sir J. Lubbock, Bart., President, in the chair.—Capt. F. Lukis and Messrs. R. F. St. A. St. John and C. M. Grant were elected Members.—The following papers were read: 'On the Artificial Enlargement of the Earlobe in the East,' by Mr. J. P. Harrison, 'Description of Tumuli at Sapolia, Ardachevo, Russia,' by Baron Nicholas de Bogushefsky, 'On Ogham Pillar-Stones in Ireland,' by Mr. H. Westropp, and 'The Westerly Drifting of Nomades from the Fifth to the Nineteenth Century, Part IX: The Fins and some of their Allies,' by Mr. H. H. Howorth. The object of the last-mentioned paper was, primarily, to discriminate between the Fins and the Lapps, whose history, physical features, customs, and other idiosyncrasies are entirely different; in the second place, to show that the Estonians belong to the Fin rather than the Lapp stock; then, to adduce the evidence for making both Fins and Esths very recent emigrants into their respective modern habitats, and to trace them to their former country beyond the Dwina, where they were known to the Norsemen as Biarmians, and to the early Russian chroniclers as Sarvalokian Tchudes. The main position that was new in the paper, was the deriving the Estonians from the same area as the old Fins, and making them also to be recent emigrants, and not autochthones, as they have been frequently described.

SOCIETY OF BIBLICAL ARCHEOLOGY.—June 4.—Dr. Birch, President, in the chair.—The following Members were elected: Rev. C. Chamberlain, Rev. J. T. Fowler, Dr. C. Ginsberg, Rev. A. H. Johnson, Rev. S. S. Lewis, Rev. S. Sole, Rev. J. Walker, Mr. J. E. Howard, and Mr. J. Mayer.—The following papers were read: 'On a Religious and Political Revolution which took place in Egypt prior to the Reign of Rameses the Third, having a probable Connexion with the Rise of the Jewish Religion,' from the Text of the Harris Papyrus, by Dr. A. Eisenlohr. This papyrus contains an account of the reign of Rameses the Third and the events preceding his accession to the throne. Among these Dr. Eisenlohr finds a most marvellous account of a politico-theological revolution made by a Syrian hero, who, after a period of general disorder, made himself chief of the whole country, and abolished the existing religion and the sacrifices then in use. The father of Rameses the Third, King Seti-nekht, suppressed this revolution and restored the country to its former religious institutions. The resemblance of this story to the narrative of the return of the Hyksos, extracted by Josephus from Manetho's work, is remarkable. Dr. Eisenlohr considered these passages in the Harris papyrus as representing the Egyptian view of the events which were the immediate cause of the Exodus, in which case the papyrus would constitute the first Old Egyptian document hitherto discovered to bear upon the subjects treated of in the Book of Exodus. The Trustees of the British Museum have recommended to the Treasury the purchase of this document.—'Observations on the Dimensions of the Great Pyramid and the Royal Coffin,' by Mr. S. M. Drach.—'The XXXVII Aamu in the Tomb of Chnum-Hotep, at Beni-Hassan, identified with the Family of Israel,' by the Rev. D. H. Haigh.—Sir C. Nicholson, Sir H. Rawlinson,

Prof. Rawlinson, Mr. B. Boyle, Dr. Birch, and Rev. B. H. Cooper, took part in the subsequent discussion.

MEETINGS FOR THE ENSUING WEEK.

- MON. London Institution, 4.—'Elementary Botany,' VL, Prof. Bentley.
- British Architects, 8.—'Presentation of Gold Medal and Prizes.'
- Social Science, 8.—'Mixed Education, Miss Wallington.'
- Geographical, 8.—'New Hebrides and Santa Cruz Islands,' Lieut. A. H. Markham.
- TUES. Photograph, 8.—'Early Glass Pictures produced by the late Sir J. Herschel, Bart., Prof. A. S. Herschel; 'Photographic Manipulations undertaken at the last Eclipse, practically described,' Capt. Waterhouse; 'Spectroscopic Observations in connexion with the Carbon Process,' Lieut. Abney; 'Use of Urdium in Dry Plate Photography,' Col. S. Worley.
- WED. Literature, 4.
- British Architects, 8.—'Architectural Art,' Mr. J. Morgan.
- Archaeological Association, 8.—'Worship of Apollo in Britain,' Mr. J. Morgan.
- THURS. British Architects, 9.—'Construction and Materials.'
- Antiquaries, 8.—'Ancient Rites from Palestine,' Mr. C. D. E. Fortnum; 'Polychromous Vitreous Beads,' Mr. J. Brent.
- FRI. United Service Institution, 8.—'Practical Marine Surveying,' Staff-Commander T. A. Hall.
- Victoria Institute, 8.—'Annual Meeting.'
- Astronomical, 8.
- Photograph, 8.

Science Gossip.

THE Albert Gold Medal of the Society of Arts has this year been awarded by the Council to Henry Bessemer, Esq., "for the eminent services rendered by him to Arts, Manufactures, and Commerce, in developing the manufacture of steel." Cards for the Conversation at the South Kensington Museum have been issued for June 19th.

MESSRS. CASSELL, PETTER & GALPIN will shortly publish a work on Applied Mechanics, by Prof. R. S. Ball, M.A., illustrated with numerous diagrams.

THE Astronomer Royal's Report, read at the Annual Visitation of the Royal Observatory, 1872 (June 1), has been printed. It contains the usual record of progress, and describes the arrangements made and contemplated in order to secure the most perfect results in the future. The preparations making for the Transit of Venus in 1874 are especially described.

M. TRESCA has been elected by the Institute of France to fill the vacant place in the Mechanical Section, occasioned by the death of M. Combes. M. Tresca's election will be, conformably to the rules of the Institute, submitted for the approbation of the President of the Republic.

Two well-known nebulae, H. iv. 45 Geminorum, and H. iv. 37 Draconis, which have been examined and described by Earl Rosse and by Sir John Herschel, have been made the subjects of a careful examination by M. d'Arrest, who has published an interesting statement respecting them in the *Astronomische Nachrichten*, and given some very remarkable spectroscopic analyses.

L'Institut of May 22 publishes a letter addressed to M. Charles Sainte-Claire Deville, by Signor Palmieri, which was read before the Académie des Sciences at the Séance of the 20th of May. After describing the formation of fissures and the phenomena of the lava flow, he calls attention to his electrometric observations. M. Palmieri says that vapour alone, without cinders, gives strong indications of positive electricity; cinders alone give negative electricity. The lightnings appear in the vapour only when it is mixed with cinders; and it is not true, as the ancient historians of Vesuvius have affirmed, that the lightnings occur without thunder.

La Revue Scientifique de la France et de l'Étranger reports the meeting of the 2nd of May, of the Anthropological Society of Paris, and especially the communication of M. le Docteur Rivière, respecting the fossil man of Menton. Mr. Pengelley, of Torquay, who has gained considerable experience in the exploration of the cavern at Torquay known as Kent's Hole, has visited M. Rivière and examined this remarkable evidence of the antiquity of man. We shall await with anxiety Mr. Pengelley's report.

THE coal-fields of the world are increasing. His Highness Seyd Burgash, having been informed of the discovery of coal in the southern district of Zanzibar, has intimated to the Government of Bombay his intention to send a party with

instructions to dig into the coal-seam discovered, and to obtain samples, so that its real value may be tested.

M. TURQUAN has invented a fire-damp alarum. A piece of cotton, rendered more combustible by being impregnated with saltpetre, is placed within the wire gauze of a safety-lamp. When the air within the lamp becomes explosive, the cotton takes fire, and releasing a lever and balance-wheel to which it is attached, a bell is rung, giving timely warning to the miners. Mr. Ansell's Fire-Damp Indicator is, we conceive, a much more effective instrument.

In the *Berichte der Deutschen Gesellschaft zu Berlin*, No. 7, for 1872, Herr F. Weber has a paper of very high scientific value, 'On the Specific Heat of Carbon.' This journal also contains a highly practical paper, by C. Rammelsberg, 'On the Manufacture of Sulphuric Acid, more especially on the Action of the Sulphuric Acid Chamber Crystals towards Water.'

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE SIXTY-EIGHTH ANNUAL EXHIBITION IS NOW OPEN, at 5, Pall Mall East, from Nine till Seven.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THEIR THIRTY-EIGHTH ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace. Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Secretary.

OLD BOND STREET GALLERY, 25, Old Bond Street.—EIGHTH EXHIBITION OF PICTURES IN OIL AND WATER COLOURS IS NOW OPEN.—Admission, 1s.; Catalogue, 6d. G. F. CHESTER, Hon. Sec.

NINETEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the Continental School, is NOW OPEN at the French Gallery, 190, Pall Mall, from Half-past Nine till Six.—Admission, 1s.; Catalogue, 6d.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Neophyte,' 'Titania,' &c., at the DORÉ GALLERY, 25, New Bond Street. Ten to Six.—Admission, 1s.

NOW ON VIEW, at the SUMMER EXHIBITION of the SOCIETY OF FRENCH ARTISTS, 168, New Bond Street, HENRI REGNAULT'S Portrait of the COUNTESS DE BARCK, Exhibited at the Salon in 1869.—Admission, 1s.

ELIJAH WALTON'S COLLECTION OF OIL AND WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admission, 1s., including Catalogue. Open daily from Ten till Dusk.

THE SALON, PARIS, 1872.
(Third Notice.)

In *Une Vieille Chagnée—Automne* (35), a noble landscape, by M. Auguin, we have an oaken glade, a swarded vista, and the sleepy-looking sky of a summer afternoon, with shadows which, if it be permitted to say so, seem too lazy to move. *Un Soir dans le Vallon* (34) gives a beautiful effect of light without defined shadows, an effect produced by the equal powers of the direct and reflected lights which illuminate the picture. Low, grey-stone cliffs form part of one side of a winding valley; the other is a grassy slope; at the bottom of the valley is a marsh, with a single oak growing in it, the whole being enriched by verdure such as places like this only can afford. A river of the smoothest surface and most perfect sheen does not prove out of keeping, with an aspect of peculiar solemnity. Here is an addition to the examples we have cited of the prevalence of pathos in French landscape art.—M. Appian sends *Barques de Cabotage—Côtes d'Italie* (21) and *Flottille de Barques Marchandes—Monaco* (22), both remarkably solid works, and fine studies of effect, colour, and atmosphere.—There is much character in M. Bisschop's *Le Peintre de Berceaux* (144), the visit of a Dutch mother, in her richly-coloured "Sunday" finery, to the atelier of a decorator of cradles, who paints also images and triptychs, to get a new and resplendent cradle; the one he shows her has on it the story of Abraham and Melchizedek and the Annunciation: it is, moreover, bedizened in copper-foil and enriched with scarlet and black. The picture is painted with abundance of spirit and dash, powerful but rather crude colour, and a knowledge of effect, which needs only a clear manner of execution to be worth much more than it is.—M. Vernier's *Le Bateau*

774 d'Yport (1491), fishing-boats beached at low tide,—an effect of clear atmosphere before a storm and rain,—is extremely good. *La Plage d'Yport* (1492) represents, with equal success, a range of low chalk cliffs, receding from the eye; low water on a beach: a charming study of softened sunlight.—*Novembre—Forêt de Fontainebleau* (1516), by M. Vuillefroy, depicts burning autumn foliage of beeches, ferns that are like fire, and hollies almost as splendid with their green and shining leaves; the richest lichens and groups of deer: the whole a noble autumnal landscape, noteworthy for depth, for vigour, and for diversity of colour.—*Une Rade* (180) shows that M. Boudin is an accomplished student of nature; it displays craft at anchor and steaming in a bay, the waters of which, owing to the colour of the sky, are like milk; the sky, though grey, is full of light. *Au Rivage* (179), by the same, although very different, is equal in merit to the last; it depicts the sandy channels leading from a harbour and the margin of the sea. In both one is struck by the fidelity and the courage of the painter.

We have noticed many fine landscapes in this gathering, but in none finer effects than in *Souvenir de Bade* (1514), by M. Von Thoren, an Austrian artist. It is a splendid representation of evening on a country covered with snow; an ox-team is on a rough road; above is a glowing sky; the snow reflects on one side the cool light of that part of the sky which is opposed to the sunset, the glare of which appears among the boughs of the pine trees on our left. Its intensity confuses the impressions of their forms on our eyes. *Solitude* (1515) gives another sunset, seen beyond an open space in a forest. Three deer look up, startled at some unaccustomed sound among the trees, while crows swerve on levelled wings over a stagnant pool, which the timid animals had approached; the time is autumn, the hour late evening, and the sentiment of the picture fully justifies its title. The work is solid and artistic, while the colour is rich.—*La Promenade de la Fontaine à Nîmes* (1277), by M. Privat, gives, with great breadth and force of sentiment, bare trees in moonlight growing on a terrace, with its steps and balustrades, impenetrable shadows and blank spaces of cold light: a capital and effective picture.—M. Veron's *La Première Gelée* (1493) reproduces, with a perfect charm, the effect of morning light on river-side meadows that were covered with rime until sunlight thawed large spaces of the sward, leaving the cool shadows still shining in white. Lines of poplars mark the water's edge, and recede in the vapours that are raised by the sun; the nearer herbage and foliage shows how the leaves have suddenly reddened during the past night; a fragment of ice floats, slowly congealing, in the stream. This is a highly enjoyable picture. *Le Soir* (1494) gives, with nearly equal felicity, an autumn sunset, on a smooth river, the surface of which is enriched by reflexions of the glowing sky and of the trees on its margin.—In *Effet de Lune* (1399), by M. Schoutteten, we have, in an intensely calm night, a full moon rising behind banks of dense foliage on the borders of a river; a splendid effect. The illuminated cumuli of the sky are fine. Notice how the huge grey bank on our left is permeated by light, and being of equal density in nearly all its mass, looks as smooth as the stream which reflects it; the half-iridescence of this flat bank of cloud is capitally given. The calmness of this landscape is not the least effective element in it. The handling is rather too smooth; indeed, such execution might readily degenerate into that mechanical mode practised by M. Von Schendal, which is so popular even in England, where smoothness and finish are too often considered identical.

Nothing puzzles and offends the visitor to the Royal Academy more than the number of portraits which are not works of Art, and yet find places, although not a five-hundredth part of the public, whose shillings support the institution, has the slightest interest in them, and they occupy space which, if it must be filled, could not be worse appropriated. On the other hand, the Salon contains portraits which are works of

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Fine Art, not mere paintings which are at best merely correct likenesses, and nothing more. The number of the portraits is small, but every one of them deserves its place. We have mentioned but one or two of them, and, under the circumstances, it is not desirable to occupy the reader with a string of names; yet it would be wrong not to illustrate what has just been said, by a few instances of French portraiture. Madame F. Schneider's *Madlle. M. F.*—(1393) is capital: a lady seated; treatment of the flesh is brilliant; the drawing of the eyes is questionable.—M. Baudry's *M. E. About* (68), in a brown coat and seal-skin cap, is rather slight in execution, but vigorous in its expressiveness; a fine, firm face: a true work of Art.—Madame Browne's *Madame*—(222) has been already commended to the reader's admiration.—M. Gaillard's *Madame*—(636) recalls the manner of Holbein's pictures, as it has been painted in the mode of that master, and represents with intense individuality an elderly woman in full face; it is handled with extraordinary precision, so as to produce the effect of perfect finish.—M. Hébert's *Madame la Marquise de J.*—(780) is a superbly-toned picture of a lady in white and jewels, seated; hardly anything could be finer than this master's modelling in half-tone and with pale tints.—M. Mari's *Madame*—(1067), a lady in black, is beautiful in tone and capital in colour: a work of Art.—M. Rodakowski's *Madlle. B.*—(1334) has admirable colour; a lady in a black and red dress; the flesh seems a little heavy.—M. Sellier's *Madame de M. de D.*—(1413) is in three-quarter length; a study of chiaroscuro in black and deep red. The face has a peculiar and characteristic expression, being raised, and the eyes are half closed.—M. Le de Winne sends *M. S.*—(1524), a beautifully painted portrait of a gentleman in an evening dress; it is good in tone and modelling, with capital colour.

Another example of fine landscape painting is M. Van Marcke's *Landes du Bassin d'Arcahon* (1477), a production worthy of a pupil of Troyon's, except that its effect is rather scattered. Cattle are startled as they have come to drink at a pool: a gleam of sunlight throws into prominence the figures of the animals. This work is remarkable for the treatment of light and for the solidity of the painting.—The painting of *bric-à-brac* has always been zealously cultivated in Paris. M. Vollen is unknown in London; but the brilliancy of his *Le Jour de l'An* (1512), a group of new-year's gifts, comprising a gorgeous tazza, oranges, a cap and bells, bon-bon boxes, comfits, a tambourine, and a magnificent *Punchinelle*, resplendent in gold and azure, would make his productions most acceptable here.—Nothing, except English portraiture, can be duller than English "still life." On the Continent "still life" displays splendid, rich, or powerful colour, and supplies themes to chiaroscurists. Among us there is now next to nothing of the sort, hardly even a conception of the possibility of seeking such qualities which alone justify the painting of objects like those we have mentioned.—*Une Inondation* (1366), by M. Saintin, is a fine effect of light, and capital painting of water in peculiar circumstances.—In *Embarquement de Bestiaux* (1445), by M. A. Thiollet, there is good cattle-painting: notice the treatment of the mass of rigging in the mid-distance; likewise the capital colour, the grave and broad effect.—*Chauvinières* (1368), by M. Saint-Marcel, is a beautiful and rich study of evening, the scene being the skirts of a farm-yard: this is very fine in its harmonized colour and tone, and is grave in its effect.—*Le Ruissseau du Pehouët* (1410), by M. Segé, shows a neglected valley and its pools, rank herbage, and blooming thistles; a shadow on the front, light flying on a hill-side of golden furze; a breeze streams through the foliage, and bows the heads of the trees, as if it were the precursor of rain. A great expanse is visible beyond the valley; the sky, although a little mechanical in its execution, is thoroughly understood. The picture might with advantage be a little warmer in colour. *La Boauce* (1411) is absolutely pathetic in its simplicity. It depicts one of the vast levels of that

region of late battles, where a finely-painted sky—so enormous is the plain below—seems like a vast arch to stride over the earth to the horizon of a flat that is all corn and corn as far as the eye can reach; even where, about three parts of the way to the horizon, the vast body and gigantic spire of a cathedral stand, blue in the haze of distance, towering over a group of houses, as these seem to tower over the corn: further off, is a smaller town, with the sharp *fleche* of a big church; from these the eye may go on for miles after miles, till it can see no more; for there is nothing but corn until, out of the faintest of mists, seems to rise the tremendous bulk of an oddly-shaped cumulus cloud, with threats of change in the balcyon harvest weather that has embrowned the wheat, while those bands of cloud, with bars of blue between them, have stood and gathered in the haze of summer; and lines of light and shadow move slowly over the interminable corn, the foreground only of which has been reaped.

M. Sellier has contributed, besides the portrait to which we have just referred, a well-drawn and capably-painted life-sized study of a young woman, called *Nérède* (1414): this is a masterpiece of sound draughtsmanship and modelling, such as all the "British" artists united could not execute. The conception, however, of this woman recumbent, and floating on a sea that is opalescent and sparkling with innumerable points of light, while all about the figure is dark, is not fortunate; the illuminating of the figure is not explained.—*L'Étudiant Pauvre* (1431), by M. Steinheil, a young man of the sixteenth century mending his garments while seated in his chamber, has excellent drawing of the figure, capital action and expression: notice the drawing of the head and legs, the character of the face, the spontaneity of the attitude; the painting is a little opaque and over smooth, and somewhat lacking in brilliancy. The same artist's *Chrysanthèmes* (1432) is a fine piece of flower-painting. Notice the *Fleurs d'Hiver* (1290) of M. E. Quost, in a great brass charger: a broad and noble piece of art. The pictures of M. E. H. Saintin have repeatedly been praised in England; his figure of a lady warming her hands at a stove is fresh in the memories of our readers; we noticed other works of his at the last Salon. He now sends *2 Novembre, 1871* (1364), a young lady, about to be a mother, standing by the newly-erected tomb of her husband and holding a wreath of *immortelles*, and showing a pale and very mournful face. The work is delicate and beautiful; its somewhat excessive hardness disappears, or rather ceases to affect us after a few moments have been given to it. The black of the draperies is rather too cold for perfected art in colour, but the fabrics are so supremely well drawn and handled, and the face, although it is a little too like porcelain in its surface, is so intensely and unaffectedly pathetic, that the spectator must be ungrateful indeed who is not thankful for what is here. The subject of *Deux Augures* (1365) puzzles many. A smartly-dressed waiting-maid stands with her back towards a large black, richly coloured and gilded Japanese screen, which extends across a chamber; beyond it, we see, high on the walls, the portrait of a sour-looking old gentleman gazing on something which the screen hides from us, but certain sounds connected with which may reach the ears of the damsel, who is apparently solely occupied in pretending to look at a most outrageously quaint Japanese figure of a warrior which is perched on a what-not. The finish of this picture is greater than that of the last-named work; the figure of the woman, from the plaits of her petticoat to those of her cap, is exquisitely delicate in painting and marvellously drawn. The face is perfectly drawn, and wonderfully modelled, although it has the same porcelain-like surface to which we have already alluded. All the accessories, from the perspective of the pattern on the Turkey carpet to that of the elaborate embroidery on the dress of the warrior image, not less than the foreshortening of these decorations, and that of numerous pieces of carved ivory which occupy the lower stage of the what-not, are remarkable for their refinement and beauty of execution. A certain blackness in the half-tints of

the flesh, which detracts from the otherwise complete charm of this picture, we should not hesitate to attribute to the effect of the Japanese screen, if it were not observable in other pictures by M. Saintin.

While considering highly-elaborate pictures such as the last it will be well to turn to M. Robinet's *Solitude* (1329), a brilliantly painted landscape of quartz rocks on the border of the Lake of Lucerne, in sunlight. This gives the rifts and fractures of the stone, drawn and painted with prodigious care, learning, and delicacy, both as to form, and light, and shade. The foliage above and the whitened blue waters assist in carrying the eye to the distance; but the rocks themselves are defective in atmospheric effect, and look rather flat. The verdure is too green, and rather mechanically than elaborately treated, having been, like the water, done at home; but, on the other hand, the rocks have been really studied. Upon the whole, it must not be denied that however great is the peril of sacrificing everything else when such extraordinary elaboration as is here apparent is practised, this work is not the less broad or brilliant because it has been wrought with astonishing toil. In *Sous les Oliviers, Menton*, (1330) we have old grey olives with their new leaves, grouped on a rocky knoll, in sunlight of paradisaical weather, the grey sky showing among their sparse foliage and slender boughs; beyond this, the greyer mass of a thicket of the tree, seen, of course, from without; a ragged road, scant herbage, and a scorched soil; and, furthest off, the sea, of a blue, which is nearly grey, tint. A splendid example of sunlight painting, noteworthy for the modelling and drawing of even the minutest details of fragments of rock. The whole seems as true as it is luminous and harmonious.—M. Desgoffe is another painter of elaborate pictures who has a great name in France. He contributes a large picture of armour, carvings, &c. (501). This is more "metallic" in painting than any we have before seen by the same hands; this peculiar defect marks the decadence of this kind of painting; nevertheless, a camellia in front and a cruet of rock-crystal on our right are perfectly happy in repeating with astounding fidelity the surfaces and substances of the models; the proper aspect of crystal, so different from that of sparkling glass, is reproduced here. Unlike M. Robinet's 'Solitude,' this example exhibits no breadth, and, artistically speaking, it is nowhere in comparison with the 'Coquelicots' (28) of M. Asselbergs, to which we referred before.

IRISH PORTRAITS AT THE DUBLIN EXHIBITION.

THE Irish have really distinguished themselves in the matter of exhibitions; and though they might fairly be discouraged by some costly failures, they have shown a spirit that is almost gallant in engaging in fresh enterprises of the same kind. The present is their fourth important attempt; and its leading feature must certainly be considered the curious gathering of native portraits which crowd the galleries, and which the taste and perseverance of Mr. Henry Doyle, the Keeper of the Dublin National Gallery, have brought together.

Here we may learn how the country has become "great, glorious, and free" by aid of her children, distinguished in love, war, and politics, religion, letters, and also in some quaint and eccentric directions. This is what gives a sort of flavour to the gathering. There is something piquant, for instance, in finding ourselves in presence of a tall, full-length figure, a determined-looking man in an enormous red waistcoat, riding-coat, and huge jack-boots, who is about to stride up a flight of steps. This gentleman is labelled 'Tottenham in his Boots,' and was so entitled during his lifetime, owing to his having thrown out by a casting-vote "the famous Money Bill of 1731," and having ridden some enormous distance for this especial purpose. The memory of "Tottenham in his Boots" is therefore deservedly cherished in the family, though, it must be said, the story is better than the painting. We should not lack good company on this side of the gallery,

where such jovial and brilliant souls as Arthur Murphy, O'Keefe, Steele, Hely Hutchinson the Provost, Oliver Goldsmith, and Quin, are all hung together, within easy distance of each other. O'Keefe wears a cheerful red coat and a green waistcoat; his cheeks, as puffed as those of Boswell, are about to distend with a cheerful smile, as though he were singing his own "Amo, amas; I love a lass." One of those mellow old gentlemen, somewhat watery and bloodshot in the eyes, with strained pink cheeks and open mouth, with a faltering expression and general winy flavour, is Arthur Murphy. It is curious to think that he was born some hundred and forty years ago, and yet that Mr. Rogers used to know him well, and ask him for his recollections of Garrick and others. Near him is his old companion and friend, "Peg Woffington," a demure, placid whey-faced lady, not the brazen free-and-easy creature she was considered, who made so effective a figure in "breeches parts." There are two portraits of her in the collection, each having this innocent, pastoral air. The Hogarth sketch, belonging to Lord Charlemont, has something of the same interesting look. Near her is Steele, lusty and rosy-faced, beaming from under a full wig, his ruddy lips waiting to be moistened by his tongue. Quin, by Hogarth, is another of those pink, mellow faces, which looks yet rounder and fuller in a swelling wig. A full-length of the same actor, in the character of Falstaff, is erroneously set down to Reynolds, for whose manner it is far too coarse. Here, also, we see Moody, another actor, one of those finely-finished cabinet pictures, worked as if in water-colours, by the skilful pencil of Zoffany,—never so skilful as when sketching a player or scene in a play. Most interesting of these theatrical portraits is a stately one of Sheridan, leaning pedantically on a great volume of Shakspeare. He wears a rich blue dressing-gown, with pink silk sleeves, and a blue skull-cap—a covering rendered necessary in those days of full-bottomed wigs, which in the study were laid aside, the shaven head being kept from chill by the not ineffective cap. This is a piquant portrait; the attitude has something of an actor's dignity, and the dress also shows something of the gauds of the theatre. It belongs to Mr. Le Fannu, the well-known novelist, who possesses some charming portraits of the men and women of this Sheridan family, from whom he is descended. Provost Hutchinson,—the same who was credited with a wish for "the Isle of Man as a cabbage-garden,"—has a "questing" face, terrier-like, as though scenting something to be picked up. In these portraits the painters were not afraid to give the habitual expression of the sitter, even at the risk of developing in an uncomplimentary fashion his prevailing weakness.

A most interesting group in the collection is one composed of portraits of the various members and connexions of the great House of Fitzgerald. Here is a fine Reynolds of the first Duke of Leinster—a young aristocratic face, refined, a little *usé*, as is evident from the droop in the neck and haughty languor with which he sits; the coat a rich plum colour of which the painter was fond: and the whole deep and mellow. Near it is the unfortunate Lord Edward Fitzgerald—a powerfully painted head, with a curious sort of tricolor neckerchief; his hair and dress careless and neglected, in obedience, no doubt, to the *sans culotte* tastes. This imparts rather a plebeian air, which contrasts curiously with his father's. Near him is his wife, Lady Edward, and her daughter, by Romney, and treated after Romney's graceful fashion; and not far off is Lord Kilwarden, the judge, who was another victim to the Rebellion. He has a sort of sanctimonious air. Here, too, is Hogarth's unfinished head of the first Lord Charlemont, his friend and patron; one of the solid, evenly-painted, firmly-touched works of the painter, with his name dashed in at the corner. It is, however, to be lamented that he did not put in the warm scarlet of the volunteer coat. As some indifferent compensation, we have 'The Review of the Volunteers in College Green,'—a large, clear piece, full of vivacity and variety,—by Wheatley, a clever,

steady artist, who painted many public scenes which have been engraved. The old Dublin, with the Dutch roofs and windows, filled with ladies in hats and feathers, the volunteers in scarlet, and Lord Charlemont and his officers in the centre, give a very lively effect.

Trinity College has furnished some enormous full-lengths of Grattan and Flood; both characteristic. Flood is in decent black,—his hooked nose, "the broken beak," very remarkable,—and in the act of rounding some formal sentence. Grattan, in his volunteer dress, is far more pleasing, and is eagerly enforcing some nice argumentative distinction. Hussey Burgh, Lord Oriel, Lord Clare,—Speakers, Chancellors, Judges,—are here at full length, in that forced and pompous attitude which the wearing of gaudy official robes seems to enforce. Both sitters and painters always struggle hard to supply a grand dignified expression and bearing worthy of the dress and of the office, though unworthy of the man. Of course, there is here Lawrence's magnificent head of Curran, which in the engraving has been turned into a swarthy negro-looking man. Here there is intelligence, shrewdness, power, not lessened by a certain air of vulgarity, a vigour wholly foreign to Lawrence, and a Gainsborough-like blue in the background, which lights all up.—There is another rather weak Grattan, by Romney, taken in his old age.—Gainsborough is gloriously represented in Lady Clanricarde's 'George Canning,' which, with its soft flowing curls and jerkin-like dress, seems the portrait of some young Cavalier of Charles the Second's time. Here is his favourite streaky, silvery blue, which is not all blue, but borders on sea-green. There is here also the well-known portrait of Edmund Burke's son, glowing in ivory and crimson, and which would be better without the quotation from Prior's 'Life of Malone' blazoned on the frame. Goldsmith, of course, is not absent; the well-known Sir Joshua, with its dull, olive-green tones, and which is softer and rounder about the mouth than would be supposed from the familiar engraving. Another even more characteristic one, representing the poet bent over his table, and writing away with desperation, is said to be by Hogarth, and has the quaintness of the great painter. It has been recently engraved for the new edition of Mr. Forster's 'Life of Goldsmith.' Welcome also is one of the Gunnings, the Duchess of Argyll, a charming and piquant face, tied up in a sort of lace-frill, that ends in a peak and bow. Ireland is rich in its list of beautiful adventuresses who, furnished with only their beauty and wit, have invaded other shores, and "cut their bright way through" innumerable obstacles to rank and fortune. Here are the Linleys, brother and sister, by Gainsborough, Richard Brooke, author of the 'Man of Quality,' an absurdly over-rated writer, and who sits in an affected and amiably conscious attitude. There are also two of the "wild Irish" lords—Lords Belvedere and Miltown—who were of the "buck" description. We ought surely to have had one of "Buck" Whalley, who played ball at Jerusalem. Another affected *dilettante* is Mr. Robert Boyle, who of course suggests the familiar "cousin" line. Here, too, is Lord Roscommon, another literary *élegant*. The military of course muster strong, from an indifferent portrait of the iron Duke, to a very charming and intelligent head of Sarsfield, by Le Brun. Indeed, when we think how rich Ireland has been in worthies, it is to be regretted that there should have been a certain indifference, and often a positive refusal, in supplying their memoirs,—the noble owner of Reynolds's 'Laurence Sterne' it seems declining to lend that masterpiece. And it does seem strange that of so remarkable an Irishman as the Duke of Wellington, nothing better than a sort of "signboard" copy should have been supplied either by the family or friends. There are, however, plenty of fighting men. A spirited Admiral McBride, by Hamilton; a good Admiral Forbes (who tried to save Byng); a bold Schonberg, and Walker of Derry, who has rather an effeminate expression; to say nothing of innumerable truculent Lord Deputies, Go-

vernors, and Captains who were engaged at various times in what was called "pacifying the country." It would take too long to give a detailed account; so I must stop here. P. F.

MR. T. B. READ.

MR. T. BUCHANAN READ, whose death is mentioned in the American papers, claims notice both as an artist and a poet. Born in Chester County, Pennsylvania, March 12, 1822, he removed while young to Cincinnati. At seventeen he began the study of sculpture, but afterwards devoted himself to painting. In 1841, he established himself as a portrait-painter in New York, and afterwards he practised his art in Boston and Philadelphia. In 1850, he came to Europe, and visited London, when many of our readers may remember to have met him. He travelled in Italy. He produced several idealized pictures, of which 'The Lost Pleiad' and 'The Water-Sprite' are the best known: he painted many likenesses, including a portrait of Mr. Peabody, now in the Peabody Institute, Baltimore, and a group of Prof. Longfellow's children. He frequently shifted his residence from the Northern to the Western States, and *vice versa*, and paid a second visit to Europe. His first volume of poems appeared, we believe, in 1848, and his verses were usually marked by delicacy and considerable beauty. Among his works were, 'The House by the Sea,' 'Rural Poems,' and 'Sylvia, or the Last Shepherd.' His poem on 'Sheridan's Ride,' a subject which he also illustrated with the brush, obtained much popularity in the United States.

PARIS IN JUNE.

WALKING the other day in one of the halls, on the ground-floor of the Louvre, devoted to Roman sculptures, we noticed that an heroic statue of a Roman emperor, naked, which looks across the hall and straight down the Rue de Rivoli, had been struck by a rifle-ball on the right cartilage of the ribs, about four inches below the ensiform cartilage. The surface of the marble is injured at this place. We observed no other injuries to the antiquities in this part of the Louvre; the walls of the hall were marked here and there, say in a dozen places, by rifle-balls which had entered by the windows and struck the plaster. Every one knows the groups of statues of river deities which are placed about the basin of the great fountain in the Tuileries garden, near the Place de la Concorde and the Jeu de Paume; one of these, by Van Cleve, shows marks of solid shot. One ball struck the marble case of the pedestal, partially shattered it, and bruised the stone within. The other seems to have descended among the legs, heads, and arms of the group; it carried off the head of an infant, besides sundry legs, hands, and feet. We did not notice any other damage in this quarter. The sculptors are hard at work on the Arc de l'Étoile, and scaffolds are raised against the front of the Palais des Champs-Élysées, apparently in order that the statues on the roof and pediment on that side may be repaired. The Palace of the Legion of Honour, on the Quai d'Orsay, is nearly rebuilt; but the marks of shot on the river façade of the building appropriated to the Corps Législatif are as they were. One of the columns has had half the vase of the capital, with all the mouldings on that side, carried away by a shot, and still shows the wound. Hundreds of excavators are at work on the ruins of the Caisse d'Amortissement, on the Quai Voltaire; likewise on the Ministère des Finances, on the other side of the river, between the Rues de Luxembourg and Castiglione, in the centre of the Place Vendôme: the stump of the overthrown column remains covered with tarpaulin. A great deal has been done to the garden side of the Palais Royal, but very little to that part which faces the Louvre. The façade of the Tuileries facing the Seine may be said to be restored; the garden front looking on to the terrace, and that part which was destroyed extending towards the Place Napoléon and the Louvre, so far as the Rue de l'Échelle, and the burnt pavillion, opposite the

Rue de Rohan, remain as they were, horrible ruins: the architraves of the window-openings are red with the flames; the roofs, floors, and furniture form heaps of *débris* on the basement. The noble modern statues in the Jardin du Prince Impérial are unharmed; but, while standing near the Arc de Triomphe, in the Place du Carrousel, one looks right through the opposite window-openings in the Palais des Tuileries, and sees the Obélisque and the Arc de l'Étoile standing against the sky. The Hôtel de Ville remains a wreck; the Théâtre Lyrique is in a similar state; so are the great public buildings which, standing on each side of the Avenue Victoria, face the Hôtel de Ville: on one of the sills of a window here the long and shrivelled arms of a trailing cactus wave in the wind, and are, except the sun-shadows, all that move; shadows only move in the gigantic shell of what was the Cour des Comptes, between the Quai d'Orsay and the Rue de Lille. The Rue de Lille suggests a street in a city of the Haraun, so utterly ruined are the structures on either hand, including, besides the Caisse d'Amortissement and the Cour des Comptes, the Intendance Militaire. Though fires raged on three sides of it, the Sainte Chapelle escaped injury of any kind; not so the Salle des Pas Perdues, three parts of the roof of which and the sustaining columns of two of its aisles, are gone: the lawyers pace a wooden gallery instead of the famous Salle. The restoration of the screen of the choir of Notre Dame seems to be proceeding. The works for the vast new buildings for the Hôtel Dieu, between the Quai Napoléon and the Place du Parvis, the Rue de la Cité and the Rue d'Arcole, are standing still, and seem intended to remain. Under the circumstances, the amount of repairs which has been effected is prodigiously great.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday and Monday last, the under-mentioned drawings and pictures, formerly belonging to J. Bagnall, J. Tyson, G. Gorton, Esqs., and another. Drawings: W. Hunt, The Young Fisherman, 75*l*.—D. Roberts, the Monastery of the Cartuja, Xeres, 60*l*.—C. Fielding, A Landscape, with mountaineers in the background, and peasants and cattle in the foreground, 199*l*.—S. Prout, A Street-Scene, with a church and numerous figures, 65*l*.—C. Stanfield, Broadstairs, 52*l*.—G. Cattermole, A Canal-Scene, Venice, 31*l*.—C. Fielding, A View on the South Downs, with a man on a white horse in the foreground, in conversation with a peasant, 330*l*.—Turner, St. Mawes, 'England and Wales,' 173*l*. Pictures: Mr. F. Goodall, The Swing, small replica, 199*l*.—M. A. Bonheur, A Scene in the Forest of Fontainebleau, with dogs pursuing a stag, by Mdlle. R. Bonheur, 238*l*.—Mr. F. F. Poole, Going to the Spring, a child with a pitcher, crossing a brook, 110*l*.—Mr. G. Sant, A Cherub's Head, circle, 178*l*.—D. Cox, A Mountainous Landscape in Wales, with a hay-field and haymakers in the foreground, 87*l*.—A Hay-field, with a man riding, and leading a white horse, and a boy and a dog on a road in the foreground, 1,627*l*.—Mr. Linnell, A View of Hampstead Heath, with a peasant leading a horse, and figures driving sheep up a winding road, 745*l*.—Mr. T. S. Cooper, A sunny Landscape, with a group of seven cows at the edge of a stream, 273*l*.—Mr. T. Faed, Auld Robin Gray, R.A. 1851, 525*l*.—Mr. E. M. Ward, The Execution of Montrose, the executioner tying Wishart's book round the neck of Montrose, at the Cross at Edinburgh, 1,375*l*.—The Last Sleep of Argyll before his Execution, 1,753*l*.—J. B. Pyne, The Mulgreve Alum Works, 121*l*.—J. F. Herring, Seed-time, 252*l*.—Mr. A. Johnston, Flora Macdonald introduced to Charles Edward Stuart, 201*l*.—Mr. H. O'Neil, A Pic-nic, 115*l*.—Mr. W. Linnell, A North British Overlook, 262*l*.—C. Stanfield, The Indianman Ashore, 462*l*.—D. Roberts, Rouen, 472*l*.—M. Th. Grönland, Gatherings for the Banquet, 173*l*.—Mr. G. E. Hicks, Dividend Day at the Bank of England, 199*l*.—Mr. R. Ansdell, Fox-hunting in the North, 204*l*.—Mary Queen of Scots' Return from the Chase,

Stirling Castle, 126*l*.—Mr. W. E. Frost, The Sea Cave, 315*l*.—J. Phillip, The Huff, 630*l*.—T. Creswick, The Valley of the Gwynant, North Wales, 357*l*.—Near Beddgelert, 262*l*.—G. S. Newton, The Forsaken, 102*l*.—Mr. W. P. Frith, "Hope," and "Fear," companion pictures, 903*l*.—Mr. T. S. Cooper, A Group of Cattle, under a tree near a shed, 488*l*.—D. MacIise, Merrie Christmas in the Baron's Hall, 577*l*.—J. Phillip, A Spanish Water-seller, 430*l*.—W. Etty, A Nymph gathering Flowers, 115*l*.—Mr. E. W. Cooke, Ebb-tide on the South Coast, 126*l*.—Mr. C. Calthrop, Sortie de Bal de l'Opéra, Paris, 131*l*.—Mr. S. Carter, "Rescued from the Wolf," 96*l*.—H. Hoffman, of Munich, Feeding the Sheep, 210*l*.—Mr. J. McWhirter, A Lone Sea-Shore, Twilight, 78*l*.—M. G. Doré, The Forest in Spring, 94*l*.—Mr. J. R. Herbert, Boar-Hunters Returning, taking refreshment at the gate of a monastery, 110*l*.—Mr. J. C. Horsley, Milton dictating "Samson Agonistes," 229*l*.—Mr. W. Linnell, Harvest Time, 199*l*.—W. Collins, A Coast Scene, with figures, 204*l*.—T. Creswick, A Welsh River Scene, 152*l*.—Mr. W. Linnell, A Heath Scene, with figures and sheep, 299*l*.—W. Collins, A Coast Scene, with boats and figures, 168*l*.—J. F. Herring, Horses in a Farm-yard, 94*l*.—Mr. T. S. Cooper, A Spate in the Highlands, 90*l*.—T. Brooks, The Life-boat, 162*l*.—E. Verboeckhoeven, Sheep, Lambs, and Poultry, 204*l*.—Mr. W. P. Frith's Merry Making in the Olden Time, a sketch, 20*l*.—Mr. R. Ansdell, The Chase, 94*l*. Drawings: Mr. E. Hayes, Sunset on the Sea, 29*l*.—Mr. G. Shalders, Spring Time, 24*l*.—A. Herbert, The Life-boat, 38*l*.—Mr. R. Beevis, Cattle in the Meadows, showery weather, 45*l*.—Mr. B. Willis, A Scene in Summer-time at Sonning, 24*l*.—G. Cattermole, The Defence of Lathom House by the Countess of Derby and her attendants, 48*l*.—G. Barrett, Richmond Hill; sunset, 53*l*.—S. Prout, Cologne, 24*l*.—Mr. T. S. Cooper, Sheep and Lamb on a River-bank, 53*l*.—Mr. R. Beevis, Cattle Watering, 32*l*.—D. Cox, A Welsh Lane, with a cart and peasants, 132*l*.—The Ford, 189*l*.—Decamps, La Blanchisseuse, 68*l*.—De Würst, Fiskerton Church, Nottinghamshire, with cows on the bank of a stream, and a cornfield in the middle-distance, 362*l*.—Mr. E. Duncan, Swansea, 116*l*.—C. Fielding, Staffa, 315*l*.—The Wreck, 50*l*.—Mr. B. Foster, Roses, 60*l*.—The Crossbow, 420*l*.—Sir J. Gilbert, "Who is Sylvia?" 42*l*.—Mr. F. Goodall, The Rising of the Nile, 451*l*.—The Travellers, 420*l*.—Mr. C. Haag, Prayer to the Virgin, 194*l*.—Mr. L. Haghe, Interior of the Church of Herenthal, with a monk preaching, 69*l*.—Mr. G. H. Hine, Evening, 45*l*.—W. Hunt, Going to School, 288*l*.—Purple and Muscat Grapes and Peaches, 246*l*.—Mr. Linnell, Feeding the Flock, 231*l*.—Mr. E. Lundgren, The Spanish Shepherd, 26*l*.—The Lattice, 25*l*.—An English Girl, 25*l*.—An Eastern Girl, 21*l*.—Civilization, 42*l*.—The Fresco-Painting, 95*l*.—The Tomb of Don Alvaro De Luna at Toledo, 162*l*.—S. Prout, An Old Well at Cologne, 24*l*.—A Monument at Prague, 25*l*.—D. Roberts, The Gate of the Metwallie, 40*l*.—Mr. J. D. Watson, Preparing a Cudgel, 30*l*.—D. Cox, A View of Hay on the Wye, 136*l*.—On the Coast at Hastings, 94*l*.—Chepstow Castle and Town, from the Wyndcliff, 99*l*.—Prawn-Fishers, Hastings, 59*l*.—D. Roberts, View of Samaria, 42*l*.—Mr. S. Solomon, A Youthful Saint of the Greek Church, 30*l*.—Mr. B. Foster, A Lane-Scene, with Children, 53*l*.—S. Cook, of Plymouth, On the Dart, 47*l*.—The Entrance to Dartmouth Harbour, 69*l*.—Plymouth Sound, 64*l*.—The Sheep's Tor, 21*l*.—View of Plymouth, 61*l*.—Mr. Ketburne, The Picture-Book, 26*l*.—C. Fielding, Tintern Abbey, 23*l*.—Mr. B. Foster, The Snow-Drop Gatherer, 45*l*.—D. Cox, Battersea Reach, 43*l*.—A Welsh River-Scene, with an angler, 26*l*.

Fine-Art Gossip.

THE Exhibition of a special collection of ancient and modern jewellery, on loan, has been opened at the South Kensington Museum.

THE Fine-Arts Exhibition at Brussels will open on the 15th of August, and close on the 15th of October next.

THE Salon, Paris, was closed on the 6th, 7th, and 8th inst. (Thursday, Friday, and to-day, Saturday), in order that the usual change might be made in the positions of the pictures.

A CORRESPONDENT of the *Builder* says that "Caesar's Camp" on Wimbledon Common has been let on building lease, for ninety-nine years, and that the whole interior of that ancient fortification is now being staked off in allotments.

THE Prussian Government has given up to that of France the statue of General Rapp, from Colmar; that of Kléber, from Strasbourg; and the monument erected to the memory of Desaix.

It will be incumbent on those who desire the preservation of the old gate at Tenby, to bestir themselves again; it is reported that renewed efforts are to be made for its destruction.

THE Municipal Council of Paris has decided to restore the Hôtel de Ville; a commission has been appointed to consider the manner of carrying out this work.

THE buildings erected by the Government in Burlington Gardens for the learned Societies are so nearly completed that the Royal Academicians will soon have an opportunity of finishing their portion of the edifice. In the centre will be an open quadrangle, hardly large enough to enable the additional structures to be made by the Academicians for the reception of their library, diploma pictures, and the casts and sculptures bequeathed by Mr. Gibson to produce their proper architectural effect. Would it not be well to form a garden under glass in this square, and, during the exhibitions, use it for the display of sculptures by living artists, instead of placing those works in the unsatisfactory galleries now appropriated to them? A much better light than that which is at present available would thus be obtained for the sculptures, and an agreeable lounge secured for the visitors, with space for a proper refreshment-room. Those who remember the charming effect of the central garden in the building of the Exposition Universelle, 1867, and of the similar feature in the Palais des Champs-Élysées, now occupied for the Salon, will appreciate the advantages of the proposal. It would be a service to our sculptors if statues were shown in an agreeable manner, and, above all, if they could be seen from all sides; any arrangement which permitted this would tend to correct some of the vices of English sculpture.

THE Exhibition of Water-colour Drawings at Brussels has met with considerable success.

MR. WOOD's excavations at Ephesus are yielding considerable results, and are being pursued with renewed ardour. Several bas-reliefs and statues have been found.

AN oval miniature on vellum, by Elarenbergh, dated 1763, representing the Fair of St.-Germain, was sold in Paris with the Allégro Collection for 3,000 francs. An oval miniature on ivory, by Hall, representing his wife, sister, and child, 19,000 francs. Two fine miniatures, by Charlier, on vellum, of the Triumph of Amphitrite and the Toilette of Venus, in a carved and gilded box, *temp. Louis the Fifteenth*, 6,850 francs.

SIR R. WALLACE purchased, at the sale of the collection of the Baroness Roëll, Amsterdam, a Woody Landscape in Goudders, by Hobbema, for 45,000 florins; also a Portrait of a Woman, by Netscher. The Interior of a Church, by E. de Witt, realized 27,000 florins.—A Sea-piece, by W. Van de Velde, sold to Mr. Holloway for 40,500 florins.—Van Dyck's Portrait of Henri Libret, organist of the cathedral at Antwerp, 18,000 florins.—A Waterfall, by J. Ruysdael, sold, to the Musée at Antwerp, for 25,000 florins.

THE Catalogue of the Salon, Paris, says of an enormous and indifferently-executed picture, by M. Layraud, 'Brigands et Captifs (Italie)' (952), that it "Appartient au Gouvernement Anglais." Surely there must be a mistake in this; unless some one has unwisely bestowed it on the British public, it is scarcely conceivable that the statement can

be correct Catalogue has incurred the odious of made Pre stone, wh the living tinctious. We are Mr. J. P. from the the "Ph class med certain t engraver be remov pensés, v La C gives th art, as "Notwit porary," Salon p the wor works i itself t among an hono made a wise in One hur to the S Belgians the Uni lishmen Austria Saxons, zilian. SOME glass pi and rec tested n pictures adopted experie accordi "Artisa bition, glass p repres is mor Italian, the wh colour, a trans parency glass window and y lines. glass, The h usual their v

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be correct. By the way, the compilers of the same Catalogue do not seem to know that "F. Grant" has incurred knighthood, and appear to be incredulous of the fact that this gentleman has been made President of the Royal Academy. Mr. Hurlstone, who died in 1869, is still numbered among the living artists who have received French distinctions. Mr. Leighton's name is spelt "Leighon." We are left to wonder what has become of the Mr. J. Purkis, who received a third-class medal from the French Academy in 1846. We presume that "Philippe" Hardwick, who received the second-class medal in 1855, is the deceased artist, and are certain that we have lost J. H. Robinson, the able engraver. All these names of the deceased should be removed from the "Liste des Artistes Recommandés, vivant au 1^{er} Avril, 1872."

La Chronique des Arts, &c., for last week, gives the following analysis of nationalities in art, as represented at the current Salon:—"Notwithstanding our disasters," says our contemporary, "the Salon of Paris is still the European Salon *par excellence*, in which the artists of all the world consider it an honour to see their works placed," &c. If *La Chronique* flatters itself that the members of our Academy are among "les Artistes de l'Univers," who consider it an honour, &c., that excellent little journal never made a greater mistake. Our R.A.s are much too wise in their generation to do anything of the kind. One hundred and thirty-four foreigners contribute to the Salon of this year: comprising twenty-nine Belgians, sixteen Italians, fourteen citizens of the United States, thirteen Hollanders, ten Englishmen, eight Spaniards, eight Russians, six Austrians, six Prussians, three Swedes, two Saxons, one Dane, two Peruvians, and one Brazilian.

SOME time since we protested against the use of glass pictures, such as those produced in Munich, and recently introduced to St. Paul's. We protested not, of course, against the making of glass pictures at Munich, but against the method adopted by the Munich artists. The opinion of experienced workmen is usually worth having, accordingly, we quote the following from the 'Artisans' Reports' on the Paris Universal Exhibition, 1867, the opinion of Mr. Francis Kerchoff, glass painter, who "reported" on glass painting as represented on that occasion:—"The German glass is more highly finished than any except the Italian, and yet possesses but a middling effect; the whole surface of the glass being covered with colour, there is no brilliancy; it is toned down to a transparency effect (i.e., the effect of a transparency), as if there was either linen or ground-glass behind it." The new German (Munich) window in St. Paul's cathedral is but a flat, feeble window, without vigour, or even a glassy effect; and yet the flesh is elaborately etched up with lines. "The German ornament, when applied to glass, is heavy when compared with the French. The having very large figures appears to be the usual method for disposing of most of the space in their windows."

MUSIC

ROYAL ALBERT HALL.—Oratorio Series.—SACRED HARMONIC SOCIETY. Conductor, Sir Michael Costa.—Mendelssohn's *HELM OF PRAISE*, and Rossini's *STABAT MATER* will be performed on WEDNESDAY NEXT, June 12. Principal Vocalists, Madame Lemmens-Sherrington, Mrs. Sidney Smith, Madame Faley, Mr. Vernon Rigby and Signor Agnesi. Band and Chorus, 1,000 persons.—Tickets: Gallery, 2s.; Organ Gallery, 3s.; Balcony Seats, two front rows, 5s.; other rows, 4s.; Arena Stalls, 7s. 6d.; Amphitheatre Stalls, 10s. 6d.; Boxes, 9 Guineas, 31 and 4 Guineas; at the Society's Offices, Exeter Hall; Royal Albert Hall; and all Musicians.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins.—MONDAY, June 10, St. James's Hall, Eight o'clock. Symphonies, Jupiter, Mozart, and Pastoral, Beethoven; Concerto for Piano-forte, in F-flat, Liszt. Piano-forte, Mr. Fritz Hartwigson. Overtures, 'The Tempest,' Beethoven, and 'Fenella,' Cherubini. Vocalists, Mdlle. Marie Rose and Signor Vizzani.—Stalls, 10s. 6d. and 7s.; Unreserved, 5s. and 2s. 6d.; L. Cook & Co., 63, New Bond Street; Cramer's, 901, Regent Street; Chappell's, 50, New Bond Street; Oliver's, Mitchell's, Keith, Prowse's, Hay's, and Austin's Ticket-office, St. James's Hall, Piccadilly.

MR. CHARLES GARDNER'S EIGHTH ANNUAL MORNING CONCERT, SATURDAY, June 8, Queen's Concert Rooms, Hanover Square, Three o'clock.—Stalls, Half-a-Guinea, or to admit three, one Guinea; Unreserved Seats, 5s.; Lamborn & Co., 63, New Bond Street; at the Rooms; and of Mr. Chas. Gardner, No. 3, Chiswell Street, Westbourne Terrace, W.

MR. BRINLEY RICHARDS'S CONCERT, THURSDAY EVENING NEXT.—Selections from Mr. Richards's National and Choral Works, 'The Cambrian War-Song,' 'The Harp of Wales,' and 'God bless the Prince of Wales'; a New Part-Song, 'The Bridal of the Birds,' by LAUDY STUDENTS of the Royal Academy of Music; Piano-forte Solos, Handel and Beethoven; and his own Andante Pastorale and Tarantelle.—Tickets, 10s., 5s., and 3s., at the Rooms and Musicians.

PRINCE PONIATOWSKI'S 'GELMINA.'

WHAT a chequered career has been that of Prince Joseph Poniatowski, the grand-nephew of Stanislaus, the last king of Poland. He was born in Rome in 1816; his family settled in Florence in 1823. At seventeen years of age he took the highest college honours in mathematics. Before he was of age, he made his *début* as a tenor singer at Lucca. At twenty-two he produced, in Florence, his first opera, 'Giovanni di Prociada,' singing the principal part in it. In 1839 the Prince brought out in Pisa his best work, 'Don Desiderio,' an *opera-bouffà*, which went the round of the Italian Opera-houses, and reached Paris in 1859, where it met with great success, Rossini and Carafa complimenting him highly. In 1842, at Lucca, he produced an opera founded upon M. Victor Hugo's 'Ruy Blas,' which was followed in 1844, at Rome, by 'Bonifazio dei Geremei,' and, in 1845, by 'I Lambertazzi,' in Florence. In 1846, at Genoa, 'Malek-Adel' came out, succeeded by his 'Sposa d'Abido,' in France (Lord Byron's poem); and by 'Esmeralda,' in 1847, at Leghorn. The revolutionary epoch of 1848 changed his career; he was appointed by the Grand-Duke of Tuscany Minister-Plenipotentiary in Paris, Brussels, and London; but, when he reached Paris, he became a resident, was naturalized, and was named senator by the ex-Emperor Napoleon, with whom the Prince was a favourite. In 1862, he essayed a four-act opera at the Grand Opera-house, 'Pierre de Médicis,' the libretto by MM. de Saint-Georges and Pacini. His next work was 'L'Aventurier,' a three-act opera, at the Lyrique, in 1865; and his other venture, at the same establishment, was a one-act operetta, 'A Travers le Mur,' which was transferred afterwards to the Opéra Comique. Thus the Prince has composed some dozen operas, independently of his Mass in F and other works. The fall of the Empire caused his exile to London, where he has utilized his musical talents as a teacher. This is a sad story for those who recollect Prince Poniatowski in Paris, as the liberal and generous patron of Art, who was always anxious to have classical music of the highest order appreciated in the upper circles. He formed a society for the performance of sacred music. In Florence he introduced the symphonies of Beethoven, thus proving that his taste was cosmopolitan and classical. Indeed, the accomplished Prince has the reputation of having a marvellously well-stored memory; and it is precisely because his memory is so much more powerful and influential than his invention that his operatic compositions have no distinctive type, and are crowded with the ideas of other masters. 'Gelmina' is a glaring instance of this lack of creative power; and there is scarcely a bar which is not suggestive. It was curious to overhear in the stalls and in the foyer, where truthful criticism is sure to be found, that such and such phrases belong to Verdi, another passage to Mendelssohn, a little bit to Auber, a larger portion to Donizetti, and no small slice of the orchestration to Meyerbeer. To dissect the score, and, by juxtaposition, to afford proofs in notation, would establish more proprietary rights than those we heard specified particularly. 'Gelmina,' of course, must be regarded from the purely Italian point of view, and if Herr Wagner wanted to illustrate the defects and absurdities of this school, he would revel in the chances supplied so liberally in the Prince's production. The leading characters are all cast in one mould as regards their vocal attributes. Villainy and scoundrelism, and there is no deficiency of these, sing as tunelessly as virtue and innocence. When the heavy father, Frate Giovanni, tells his son, Il Conte Adriano, a libertine and a tyrant, how he (the holy father) threw into a raging torrent the girl he had seduced, because she sued for help for her child (who is Gelmina), Signor Cotogni has

as pleasant strains to sing as Gelmina herself, when she is coquettishly imitating the voice of Adriano. It is this similarity of style in each principal of the cast that renders the opera so dull and oppressive. Signor Rizzelli's libretto, doubtless, is not inspiring; it is of the transpontine class. A villainous Lord of the Manor strives to seduce a virtuous peasant girl, Gelmina, who is seemingly rather a heartless coquette in declining the ardent love of Silvio; the abduction of Gelmina ends the first act. In the second portion of the drama the Count's castle is stormed, and there is an "indignation meeting" of his own tenants to rescue Gelmina. He tries to turn the tables on the invaders by declaring his readiness to marry her; but the bans are forbidden by Frate Giovanni, whose "Io" ends the act in *stupore generale*, and no wonder, for a single note from a voice without any choral or orchestral combination forms but a stupid finale to an act; in the third act Gelmina's paternity, and that of the Count, are disclosed, the Frate being responsible for both—for the one legally, for the other illegally. The author might just as well have made out a case of bigamy, to relieve the revolting nature of the double discovery. Then Silvio, who has gone mad (the tenor doing the lunacy instead of the *prima donna*), stabs Gelmina, taking her for Count Adriano, an odd mistake, when we consider that Madame Adelina Patti does not resemble strikingly Signor Cotogni. The setting of the story is as heavy as the situations themselves. There is no overture, the composer preferring to indulge in a long symphony after the curtain has risen, causing apparently what is called "a stage wait," a device tried more than once with wearisome effect. We need not follow the score in detail, and it will suffice to state that the opera is Madame Patti and Madame Patti is the opera. On 'Gelmina' the composer has concentrated what there is of vitality and movement in his imaginings, for he has been prodigal of the commonplace, bordering at times on vulgarity, in the music-hall tunes allotted to the other parts. It is more pleasant to dwell on the triumph achieved by Madame Patti in the first part she has "created," at Covent Garden Theatre. Whether regarded dramatically or musically, the lady has taken higher ground, if possible, than she ever before occupied. Her voice was in the best order, rich and round in the middle and lower notes, and truthful and brilliant in the upper octave. Her scale-singing was perfection; she introduced *flourishes* of a novel nature; her runs, shakes, and *staccato* passages were superb, remarkable for distinctness as well as rapidity; whilst in the *cantabile*, the expression was as pronounced as it was ever pathetic. No less remarkable was her acting in the coquettish duet in the first act, in the passionate appeals for mercy from her oppressor in the second, and in the details of the death-scene. She was ably supported by Signor Naudin, who, in his mad moments, was as effective as in the lucid intervals; nor was Signor Cotogni without merit in his delineation of the repulsive Count. Signor Bagagiolo could not make much of the ponderous *Frato*. The choral singing was as bad as bad could be; and Signor Vianesi, the conductor, could not control his orchestra or infuse much light and shade in the accompaniments, which certainly were not intricate: the playing was rough and coarse. Signor Rizzelli states that the action takes place in a village of the Tyrol, in the sixteenth century: we failed to recognize the accuracy of this information in the *mise en scène*, which was of mixed materials, and consequently belonged to divers dates, and more than one country.

HER MAJESTY'S OPERA.

ROSSINI'S 'Barbiere' is, with one important exception, effectively cast at Drury Lane. The *Rosina* of Mdlle. Marimon, the *Dr. Bartolo* of Signor Borella, the *Figaro* of Signor Mendioroz, and the *Basilio* of Signor Agnesi are all capitalily sung and well acted. Exception must, however, be taken to the practice too prevalent among Rosinas, of singing variations on the composer's charming melody, "Una voce"; and the custom is the more objec-

tionable, because in the singing-lesson the *prima donna* has the opportunity of revelling in any sky-rocket flights, as Mdlle. Marimon proved in the "Polonaise" of M. Maton, a vocal exercise which will in no way affect the attraction of Rossini's own melodious imagery. Mdlle. Marimon must be praised for the progress she is making in her acting, acquiring, as she has done, refinement with vivacity. The blot in the general performance was the failure of M. Capoul in the part of *Count Almaviva*, the *roulades* being not within his powers of execution; and, moreover, he did not seem to know his music, for his times were often wrong altogether. He has shown himself to be such a good actor, both here and in Paris, that surprise was felt that he should have been so deficient in this respect in the Spanish *cavaliero*: yet M. Capoul is in this character not inferior to Signor Mongini, who is Italian.

Mdlle. Nilsson is promised to appear this evening (Saturday) as *Margherita* in M. Guonod's 'Faust,' and Signor Rota will enact *Mephistopheles* for the first time.

Signor Italo Campanini has added *Manrico*, in the 'Trovatore,' to his *répertoire* here, and with signal success. He sang the fiery air, "Di quella pira," with marvellous power; in the *cantabile* passages the charm of his style was, of course, manifested in the highest degree. Signor Rota's Conte was also well acted and sung.

CONCERTS.

THE concert which excited the greatest interest this week was that given on Wednesday morning in St. James's Hall, by Mdlle. Christine Nilsson, who can always command a very large attendance, when she sings off the stage, of amateurs who object to the lyric drama. Her reception was enthusiastic, and had the fair Swede been inclined to accept *encores* nearly all the pieces she sung would have been repeated. Handel's "Angels ever bright and fair," from an oratorio, 'Theodora,' now ignored, was her first air; her next solo was the mad *scena* from 'Lucia,' with flute obligato, M. de Vroye; her third air was J. S. Bach's 'Ave Maria,' arranged by M. Gounod, the violin obligato to which was exquisitely executed by Madame Norman-Néruda. Mdlle. Nilsson also took part in two duets, one with Mr. Santley, in the "Tutte le feste," from Verdi's 'Rigoletto'; and the other with Mr. Sims Reeves, in Rossini's "Mira la bianca luna." Madame Patey must be added to the list of singers already named. Mdlle. Emma Brandes, the young and gifted pianist, also participated in the programme, only one novelty in which was to be remarked, namely, Mr. Frederic Clay's artistic setting of Mr. Shirley Brooks's adaptation of the opening of the Ode xi., Book I., of Horace, "Tis better not to know." The song has been composed expressly for Mr. Sims Reeves, who, however, was not in his best voice.

The programme of the Popular Concerts in the Royal Albert Hall, under the direction of Mr. S. Arthur Chappell, last Saturday, comprised Haydn's string Quartet in F major, Op. 77, No. 2, and Beethoven's Sonata in F major, Op. 24, for piano-forte and violin, with solos on the organ by Mr. W. S. Hoyte, and on the piano-forte by Mr. Halle. Madame Norman-Néruda, Herr Ries, Herr Strauss, and Signor Pezzo, were the quartet players. Mr. Sims Reeves was the vocalist.

Mr. and Mrs. Richard Blagrove had a *Matinée* last Monday, with Madame Florence Lancia, Madame Talbot-Cherier, and Mdlle. Drasil. The instrumentalists, besides Mrs. R. Blagrove, who is a pianist, and Mr. R. Blagrove, who plays the concertina and viola, were Miss A. Hobdill, concertina; Mr. John Thomas, harp; M. Paque, violoncello; Mr. C. Harper, horn; Mr. Hutchings, bassoon.

At Signor Arditi's morning concert, last Monday, although Italian opera pieces were in the ascendant in the scheme, there was a selection from Herr Wagner's 'Lohengrin,' arranged and conducted by Signor Arditi, and executed with an orchestra of eighty performers. The solo pianists were Madame Alice Mangold and Herr Stoeger, and the violinist,

Madame Camilla Urso. The vocalists were Mesdames Carlotta Patti, Connean, Valleria, A. Fairman, P. Rita, Arnim, and Cora de Wilhorst; Signori Gardoni, Mongini, Danieli, Rizzelli, Monari-Rocca, Campobello, M. Valdee, and Mr. Santley. The accompanists were Signori Visetti and Tito Mattei.

The second series of People's Concerts were commenced last Tuesday in the Royal Albert Hall, under the direction of Mr. J. Smyth, master of the Royal Artillery band, forty of the players of which were selected. The Orpheonic Octet, comprising Mesdames Smyth, Sielle, Siedle, Abell, R. Martell, Messrs. Collingwood, Melbourne and Stourton, were the vocalists.

WELSH MUSIC.

"EISTEDDFODAU" has been in the ascendant in Wales. The Swansea *Cambrian* supplies us with a report of three columns of the Llandovery "Vicar Prichard" Eisteddfod, and the Carmarthen *Welshman's* account is quite as lengthy, and also gives a description of the doings at Llanbyther Eisteddfod. The visitors to these gatherings attended at long distances from their homes, and their enthusiasm was unbounded at the performances. The chief prizes for the Welsh triple string harp at Llandovery were won by a young Welsh girl from Llanover, and by a Sergeant of the 23rd Royal Welsh Fusiliers. The girl was in her national costume, with the high hat, and the Sergeant was in uniform. Mr. Brinley Richards the judge, highly praised the choral singing of the working population. It is evident from these reports, that the Welsh are studying the works of the masters of other countries besides their own. There will be a choral festival in St. David's Church, Carmarthen, on the 11th of June, when twenty-five choirs, comprising 900 singers, will sing Welsh hymns and anthems. The London Welsh Choral Union, had its fourth concert last Monday in the Hanover Square Rooms, assisted by the pupils of the Royal Academy of Music, under the direction of Mr. John Thomas, the harpist. Although the Union had its band of harps and had much Welsh music, Handel's 'Acis and Galatea' was also executed. The principal singers were Miss Edith Wynne, Madame Rebecca Jewell, Mr. Cummings, and Mr. Lewis Thomas.

AUBER'S 'AMBASSADRICE.'

EVEN if Auber had not composed 'Fra Diavolo,' 'Le Philtre,' 'Le Serment,' 'Le Domino Noir,' 'Les Diamans de la Couronne,' 'La Part du Diable,' and 'La Muette de Portici' ('Masaniello'), his three-act opera, 'L'Ambassadrice,' would alone have made his name. It was produced in 1836; the career of Sontag (the unfortunate Countess of Rossi, who afterwards died of cholera in South America) having suggested to Scribe (who was assisted by M. de St. Georges) the subject for the libretto. As is usual with Auber, there is scarcely a dull bar in the whole score. Scribe little imagined when he made Henriette, in her position as Ambassador, sigh for the return to the lyric stage, that such would be the fate of Sontag. In the drama, Henriette manages to get rid of the diplomatic Duc de Valberg in an off-hand mode which French dramatists, and not divorce judges, can alone accomplish. The interest of the incidents culminates when Henriette, aided by her admirer, Benedict the tenor, is made unexpectedly, in an emergency of the Impresario Fortunatus, to re-appear at a moment's notice at the Opera-house, to astound the Ambassador, to annoy her rival, Mdlle. Charlotte, who has supplanted her with the Duc, and to cause a *furor* amongst the audience. From first to last the melodious inspiration of Auber never flags. Madame Marie Cabel, of course, is quite familiar with the music of Henriette, for she has sung the part for years at the Opéra Comique in Paris; and her vocal powers seem to have been recently renovated, for she attacked the florid divisions with remarkable brilliancy and exactitude at the Strand establishment, when the 'Ambassadrice' was given. The weight of the opera was on her, for the other characters were but indifferently sustained, the

only passable artists being Mdlle. Emma Nelly, who was *Charlotte*, and Signor Rocca, who acted the Impresario well, if he sang the part badly.

M. OFFENBACH'S 'ROI CAROTTE.'

'LE ROI CAROTTE,' the fairy *opéra-bouffe* in four acts and twenty-four tableaux, the book by M. Sardou, and the music by M. Offenbach, was produced last January in Paris, at the Théâtre de la Gaité; it has had a long run, but its success is certainly not owing either to the libretto or to the music, for public opinion has pronounced the drama to be dull and incoherent, and the composition to be weak and heavy. The Parisians regarded the 'Roi Carotte' as an attractive spectacle, the *mise en scène* being unpretentively gorgeous, and the transformation and mechanical effects quite startling. M. Sardou avowedly borrowed his piece from one of Hoffmann's tales, 'The Heroic History of the celebrated Minister Klein Zach, surnamed Cinabre'; but it is probable that Dean Swift was more consulted by the French dramatist, for the governmental allusions in the 'Roi Carotte' will be found in Gulliver's Travels, some of whose marvellous adventures in curious countries, in which animals reign and pigmies are in the ascendant, are imitated. The three scenic sensations in Paris were Pompeii as it is, Pompeii as it was, and the Kingdom of the Ants, and these sufficed to compensate for the stupidity of the story, for M. Sardou's sarcasm in which has never yet been understood, and for the monotony of the music, M. Offenbach's one-fingered piano-forte style, so comically illustrated by Rossini in his jocular moments, being unusually palpable. Except the well-conceived well-voiced quintet, "Salut, o ville morte!" and the Pompeian Wedding March, the numbers in the score succeed each other in one strain. It was reserved for the Royal Alhambra Theatre to present an adaptation of 'Le Roi Carotte,' Mr. H. S. Leigh undertaking the task. He has succeeded in reducing the piquant points and smart sayings of M. Sardou to a minimum; and perhaps it would have been as well to have omitted the name of the French author from the bills and books, and left the adapter alone responsible for the words. If splendid scenery, costly costumes, and a brilliant ballet will suffice to please the patrons of the Alhambra, the English version will have a long run; but the musical execution on the first night was intolerable, nearly all the principals vying with each other in singing out of tune, the orchestra being boisterous to a degree, and the choralists, when they knew their music—which was but rarely—exercising their lungs in stunning *fortissimos*. Mdlle. Elisa Savelli (the *Rosée du Soir*), who, we are assured in the bills, is a "celebrated *prima donna* from Milan, Naples, &c.," but whose name we do not recollect to have seen in the Italian journals, and whose accent is unmistakably metropolitan, has a voice which, with more judicious management, might be made sympathetic and attractive. The Continental origin of Mdlle. Annetta Scasi cannot be disputed; she played *Robin Wildfire* with much animation. Mdlle. Cornélie D'Anka was the *Princess Cunegonde*, and, if she had neither to sing nor speak, she would be welcome in the part. Mr. F. Celli walked through the part of the *Prince Fridolin*, singing the music very unequally, although he has an organ capable of being rendered agreeable. There were several *encores*, but it was the marvellous choregraphic feats of Mdlle. Bertha Linda, the blonde, who danced with Signorina Nini, the brunette, which excited the Alhambra auditory to enthusiastic manifestations. It is probable that Mdlle. Linda, who danced with the Viennese troupe who were at the Drury Lane Italian Opera season last year, will be the main attraction. *Roi Carotte* was cleverly and yet disagreeably enacted by Mr. H. Paulton. The work must be cut down materially, and with a few more performances the artists will, perhaps, become familiar with their characters. The dress of *Coloquinte*, the sorceress, we presume, was not submitted for the approval of the Lord Chamberlain, who at the Alhambra has confined himself

to keeping the refreshment bars out of sight, and to preventing smoking in the lobbies.

Musical Gossip.

MR. FRITZ HARTWIGSON will play Dr. Liszt's Pianoforte Concerto in E flat at the next Philharmonic Concert. Herr Jaell will be the pianist at the next Musical Union.

FRENCH composers are taking to oratorio. M. César Franck, who had such great success with 'Ruth,' is now setting 'The Redemption'; and M. Théodore Dubois is composing 'Paradise Lost'; M. E. Blau has written the two books for the composers.

THE Paris journals state that Mdlle. Nilsson will be married next month in London, to M. Auguste Rouzeaud, "un jeune financier Parisien," and nephew of Admiral Bosso, but that the *prima donna* will continue her lyric career.

MENDELSSOHN'S 'Hymn of Praise' and Rossini's 'Stabat Mater' will be performed at the Royal Albert Hall on the 12th by the Sacred Harmonic Society, with Sir Michael Costa, conductor; the solo singers will be Mesdames Lemmens and Patey, Mr. Vernon Rigby and Signor Agnesi.

Two fresh *débuts* will take place at Covent Garden Theatre next week: of Mdlle. Smeroski on the 11th as Adina, in Donizetti's 'Elisir d'Amore,' and of Herr Köchler as Marcel, in Meyerbeer's 'Huguenots.' The revival of Weber's 'Der Freischütz' must be noticed after a second performance, the first having been only a public rehearsal. How could it be otherwise with the system of five nights per week, now increased, we find, to six? The next part to be essayed by Mdlle. Albani is Linda.

At the Court concert in Buckingham Palace, on the 5th, the singers were Mesdames Patti, Albani, Signori Bettini, Graziani (Royal Italian Opera), Mesdames Tietjens and Trebelli-Bettini, Signori Campanini and Foli (Her Majesty's Opera). The only English artist was Mr. Cusins, the conductor.

DONIZETTI'S 'Elisir d'Amore' was performed in English at the Crystal Palace on the 6th, with Miss Blanche Cole as Adina; Mr. F. Gaynor, Nemoreni. At the fifth Summer Concert this day (Saturday), Mesdames Carlotta Patti, Valeria, Signor Mongini, Herr Walter (one of the best of the German tenors of the day), and Mr. Santley. The National Music Meetings, with competing chorus and solo singers, will be commenced on the 27th inst.

THE Boston Jubilee Musical Festival will be commenced on the 17th inst., and will end on the 4th of July. We cannot find that the appeal to all nations to send their celebrities has been as yet eminently successful. England will be represented by Madame Arabella Goddard, pianist, Madame Rudersdorf, vocalist, and the band of the Grenadier Guards, with Mr. D. Godfrey as conductor. France has sent the Garde Républicaine of Paris; the Emperor of Germany has granted permission to the Imperial Band of Prussian Guards to attend; the Emperor of Austria has sent the Grenadier Band, Herr Strauss of Vienna will conduct his Waltz orchestra; Ireland and Scotland will also contribute local bands, with Prof. Stewart, of Dublin, who has composed a special work for the Peace Manifestation; Russia will likewise despatch one of the St. Petersburg military bands to Boston. Altogether, the managers count on an executive of 40,000 vocal and instrumental performers, to accommodate whom and the visitors, a building to hold 100,000 persons has been erected. It is affirmed that nearly a million pounds have been raised by subscription to meet the outlay for this international celebration. The Governor of Massachusetts, Mr. W. B. Washburn is the Chairman of the Committee, on which are found the names of Messrs. Longfellow, Emerson, O. W. Holmes, J. R. Lowell, &c. Since the above was in type, the *Standard* has stated, "that in face of the general disgust excited by the intelligence that the band of the Grenadier Guards was to proceed on a starring excursion to America, the permission given has been withdrawn."

FROM the Paris journals we learn that the 'Cent Vierges' is to be produced in London, but the theatre is not mentioned.

THE St. Petersburg censorship has withdrawn the prohibition of Herr Antoine Rubinstein's opera, the 'Duenna.'

SCHUBERT'S statue was inaugurated in Vienna on the 15th ult., with a performance of his works, including two movements of his unfinished symphony, the *adagio* of the Quintet in c; two of his pianoforte pieces, played by Herr Epstein; the Lied, "All powerful," sung by Madame Marie Wilt, the German *prima donna*, known at the Covent Garden Opera-house as Madame Vilda; and other pieces. The "Männergesangverein" sang the choral selections; Herr Nicolas Damba delivered the oration.

SUCH is the popularity of Herr Flotow's opera, 'L'Ombre,' in France, that Mdlle. Priola, Madame Galli-Marié, MM. Israël and Lhérie, of the Opéra Comique, will perform in the work, during the months of July and August, in thirty-two provincial towns in the South of France.

M. VERGER, the Italian Opera-house Director in Paris, has brought an action against Madame Sasse, for singing in Rouen without his leave; the lady caught a cold, and was unable, on her return, to play Anna Bolena, whereby the manager incurred a considerable loss. He has re-engaged for the season, which will begin in November next, Mesdames Penco, Bracciolini, and Vestris, Signori Mongini, Colonese, and Verger (the manager's nephew).

SIGNOR CARLO PEDROTTI, the composer, has started "Concerti Popolari" in Turin, in imitation of the Sunday Popular Concerts in Paris of M. Padeloup.

THE Paris *Revue et Gazette Musicale* supplies the following list of salaries to be paid to singers and dancers:—"Madame Patti, at St. Petersburg, will receive 1,600*l.* per month; Mdlle. Nilsson, 1,400*l.*; Madame Volpini, 900*l.*; Signor Graziani, 800*l.*; Mdlle. Fioretti, the danseuse, wife of M. Verger, the baritone, will receive, at the Milan Scala, for a short season, 1,000*l.*; Madame Pauline Lucca, at the New York Academy of Music, next winter, 1,400*l.* per month and a benefit. Who will say, after this return, that there has been a question of reducing these enormous terms." We can add to the figures given by our Parisian contemporary by stating that Mdlle. Nilsson, for twelve nights, at Drury Lane Theatre, will receive 2,400*l.*, or 200*l.* per night; and that Madame Adeline Patti is paid at Covent Garden 120*l.* every time she sings. Can there be any surprise that Opera-houses get into Chancery, or into the Basinghall Street Court, when such outrageous and ruinous sums are paid to *prime donne*?

DRAMA

ST. JAMES'S THEATRE.

IN Madame Chaumont the management of the St. James's Theatre has found an actress who seems likely to carry all before her, and raise the fortunes of the house to a point they have not hitherto attained. It is impossible to apply rigidly the canons of art to performances so vivacious and so captivating, if so disorderly, as those she gives. It is, indeed, not easy to analyze her acting, and discover what is the combination of qualities that can produce so pleasant yet perplexing an effect. There is something absolutely reckless in the manner in which Madame Chaumont derides the emotion she should be proud to produce. Her singing is accompanied by movements which combine with a happy audacity passionate provocation with unspeakable tenderness. By some potent skill she can seize the soul, and "lap it in Elysium." Before, however, the tears she has called forth are dry, she breaks into a mocking, derisive, and discordant laugh at those who have been fooled into believing her. This is not art, it is, indeed, its very opposite. It is, nevertheless,

a gift so remarkable, that one scarcely knows how to characterize or classify it. In her singing this mockery is most frequently evinced. In her acting Madame Chaumont unites two qualities rarely found together: her mimetic and histrionic powers are almost equal. She plays accordingly, not one part, but many parts. As *Madame*, in 'Madame attend Monsieur,' which remains the most strongly accentuated of her presentations, she gives a sufficiently forcible impersonation of the jealous and angry wife. What, however, is most effective, is the manner in which she imparts dramatic force to a dialogue between her husband and her rival, or shows, by a well-chosen gesture or two, the eccentricities of those with whom she is thrown into contact. Her manner of taking her audience into her confidence is not unlike that of M. Ravel.

In 'Le Meurtier de Théodore,' Madame Chaumont plays a girl with Mexican blood in her veins, who, conceiving that her lover has been slain, marries the man she supposes his murderer, and commences immediately after marriage a course of tragic-comic vengeance.

In 'Le Wagon des Dames' she enacts a young girl who, returning from school in the carriage set apart for ladies, collects, while feigning sleep, a large amount of scandal, which she proceeds to disclose in her father's drawing-room. As her revelations concern the guests therein assembled, the effect, however amusing, is not wholly pleasant. The former of these characters suits Madame Chaumont well; the latter not at all. Her vengeance upon her husband is wonderfully comic; but her presentation of the *demoiselle de bonne maison* is wholly extravagant. Making all possible allowance for the march of intellect, it is impossible to conceive a French maiden with so much knowledge of the world and "cheek,"—there is no other word for the quality which this young lady exhibits.

The range of the talents of Madame Chaumont is limited, but within its bounds she is certainly unsurpassed. Whether such things ought to be, from the point of view of art, is doubtful. The spectator who recalls them may, perhaps, rather irreverently misquote from Macbeth, and say,

I cannot but remember such things were,
And were most pleasant to me.

In the excitement caused by his brilliant associate, M. Saint-Germain seems likely to be overlooked. Fate, too, has joined with men in a conspiracy against him, since, on the production of one of the pieces, the weight of which rested upon him, an accident to the scenery arrested the performance, and compelled the omission of the remainder of the piece. His performance, however, of *Chamillon*, in 'Le Meurtier de Théodore,' and that of *Paul*, in 'Les Marquises de la Fourchette,' prove how well merited is the reputation he enjoys of being one of the most painstaking and conscientious of actors. In M. Deltonbe also the management has a well-trained and able artist.

LA COMÉDIE FRANÇAISE.

AS many rumours, more or less incorrect, have been in circulation regarding the proposed visit of the Comédie Française to London, we have great pleasure in availing ourselves of the permission we have received to publish the following letter, addressed by M. Perrin, the Director of the Comédie, to M. Got:—

"Comédie Française, 20 Mai, 1872.

"Cher Monsieur Got,—Vous me communiquez une lettre par laquelle un de vos amis de Londres exprime le regret, que vous m'avez souvent exprimé vous-même, de ne pas voir, cette année, la Comédie Française retourner dans la capitale du Royaume Uni.

"Vous savez que cette question du voyage à Londres a été souvent agitée dans le sein du Comité. J'aurais vivement désiré, et c'était votre désir à tous, que les artistes de la Comédie Française, si bien accueillis l'an dernier par le public Anglais, allissent rendre à la ville de Londres au moins une visite qu'ils lui doivent, tenant ainsi une parole qu'ils ont un peu donnée l'année dernière.

"Vous savez aussi que nous avons été arrêtés

dans ce projet par la crainte de ne pouvoir concilier les exigences d'un double répertoire, ni suffire à l'exploitation simultanée de deux théâtres, sans que l'un portât préjudice à l'autre.

"Mais, ce que nous n'avons pu faire cette année, nous tâcherons de le rendre exécutable l'année prochaine. Dans ce cas, la Comédie Française serait heureuse de retrouver toutes les sympathies dont elle a gardé un si vif souvenir et d'acquitter envers le public de Londres une dette de reconnaissance.

"Je vous serai donc obligé, cher Monsieur Got, d'exprimer à vos amis tous nos regrets et de leur faire part en même temps de notre désir et de notre espérance.

"Veuillez, je vous prie, agréer l'assurance de mes sentimens les plus distingués et les plus dévoués.
"ÉMILE PERRIN."

Dramatic Gossip.

MR. BOUCICAULT's drama of 'Arrah-na-Pogue' has been revived at the Gaiety Theatre, with Mr. and Mrs. Boucicault in the parts they originally assumed—those, namely, of Shaun the Post and Arrah Meelish. Mr. Shiel Barry plays the character of Michael Feeny, first assumed by Mr. Dominick Murray; and other parts are assigned to Mr. W. Rignold, Mr. Dan Leeson, and Miss Florence Farren. The performance of this piece, which is the most poetical and most genuinely dramatic Mr. Boucicault has written, was, on the whole, successful. A new drama by Mr. Boucicault, entitled 'Daddy O'Dowd,' is in preparation.

The modernized version, by M. Fournier, of the old farce of 'Pathelin' will be produced forthwith at the Théâtre Français. The principal rôles have been assigned to Madame Jouassain, MM. Got, Barré, Kime, and Coquelin cadet. 'Pathelin' may be regarded as the first comedy, in order of date, in the French language, and a necessary preparation for 'Tartuffe' and 'Le Légataire.' Its authorship has been attributed to different writers, and among others to the famous robber-poet, François Villon. The latest supposition is that it is due to one of the old Bazochiens, or Clercs de la Bazochie (a title bestowed upon the earliest company of actors of farce in Paris), whose name, like that of his hero, was Pierre Pathelin.

At the Odéon theatre, now closed for the summer, a four-act comedy, by MM. François Coppée and Dartois, has been received, with the title of 'Le Petit Marquis.'

'COUSIN JACQUES,' a new comedy of M. Louis Leroy, will be produced at the Gymnase-Dramatique on the 15th of this month.

It is proposed to give the name Rue Alexandre Dumas to the new street leading from the Théâtre Français.

Two novelties are announced as in preparation for the Palais Royal. The first is by MM. Chivot and Durn, and is entitled 'Recensement à Domile'; the second, by M. Gondinet, is a work in three acts, called 'Pacaud de la Pacaudière,' and contains rôles for MM. Geoffroy, Gil Pères, Lhéritier, Lassouche, Priston, and Mdlle. Zélie Reynold.

HERR R. NORMANN's new character-comedy, in three acts, 'Ein Moderner Actienspeculant,' has been well received at the Berlin Stadttheater.

THE *Illustrirte Zeitung* mentions the performance of Taglioni's new ballet, entitled 'Militaria,' at the Berlin Opera-house. The plot of the ballet consists of the adventures of the German soldiers in France, and the music and *mise en scène* are spoken of in high terms.

A NEW piece, by Herr Ernst Wichert, entitled 'Die Fabrik zu Niederbronn,' has been received favourably on its first performance at Königsberg.

A NEW comedy, by Signor Achille Torelli, entitled 'L'Uomo Mancato,' has been brought out in Venice.

TO CORRESPONDENTS.—D. A.—G.—F. N.—T. W.—G. H. P. C. J. F.—P. F. N.—J. O.—U. M.—J. F.—R. V. C.—received.
F. B. D.—We fear we cannot use them.

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 31st DECEMBER, 1871.

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 To amount due by the Bank on deposits, &c. 17,401,191 5 6
 To acceptances 188,869 0 11
 To reserve funds, &c. 501,685 8 6
 To additional, premium on new shares.. 113,640 0 0
 To profit and loss balance..... 135,104 7 9
 £19,433,864 9 7

Cr. ASSETS.
 By cash in hand—at Bank of England and Branches, call, and short notice £3,920,388 1 3
 By Government securities 3,546,094 15 3
 By Indian Government and other securities, debentures, &c. 1,616,782 8 5
 By bills discounted, loans, &c. 11,973,829 7 3
 By freehold premises, &c., in London and country, total amount £460,786 15 7
 Less at credit of building fund 94,457 5 3
 £19,433,864 9 7

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 W. M. HOLT,
 June, 1872.

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